

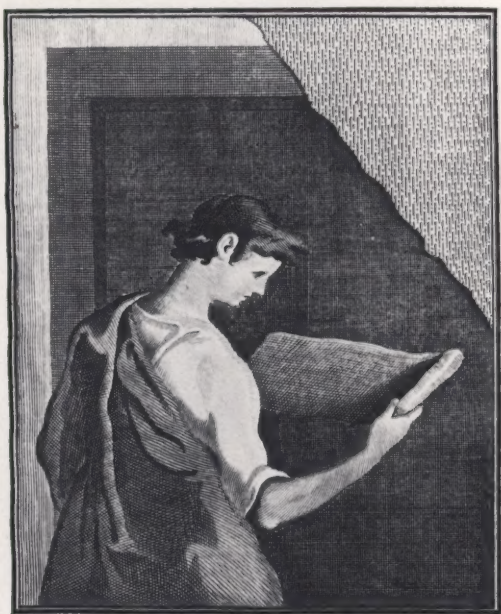
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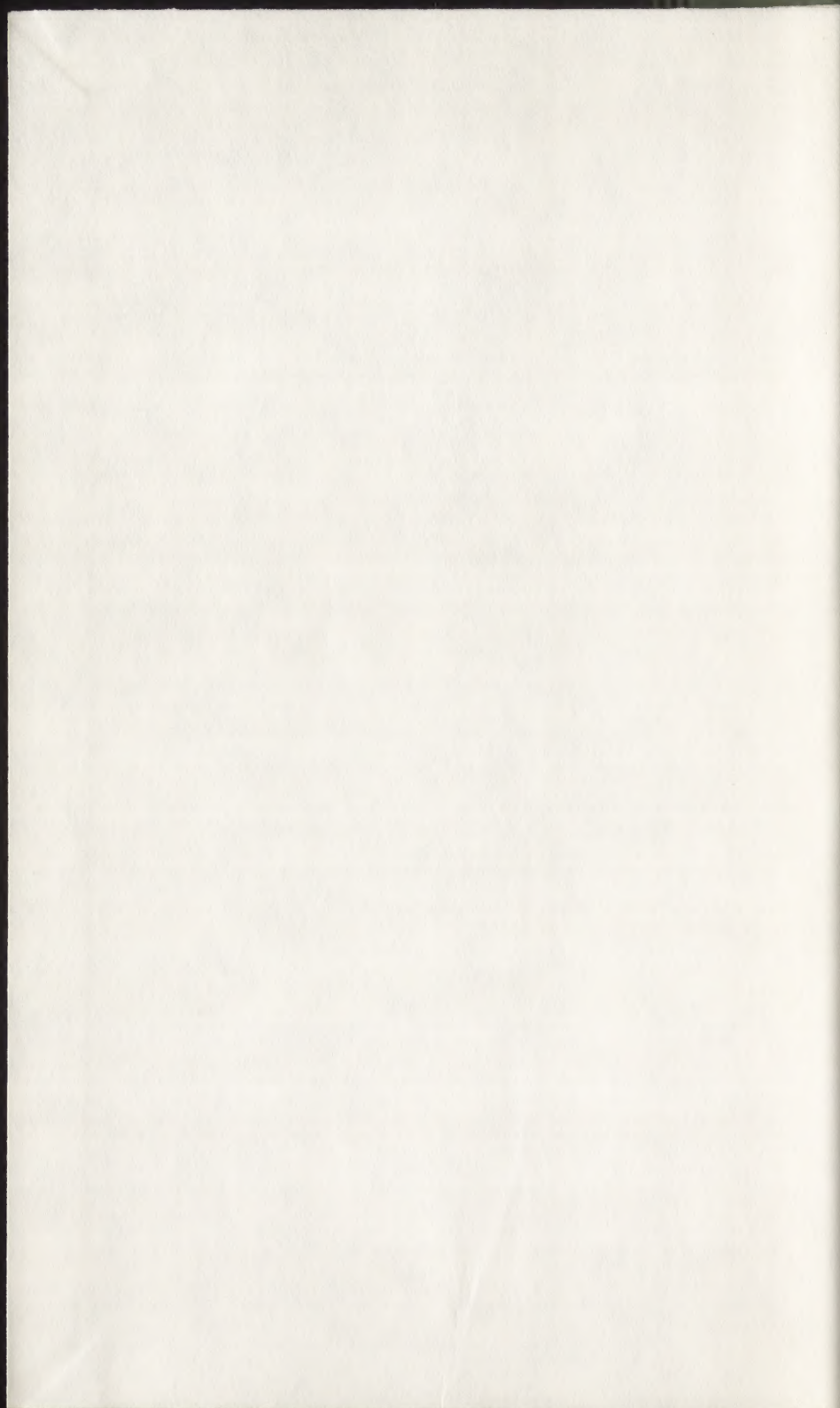
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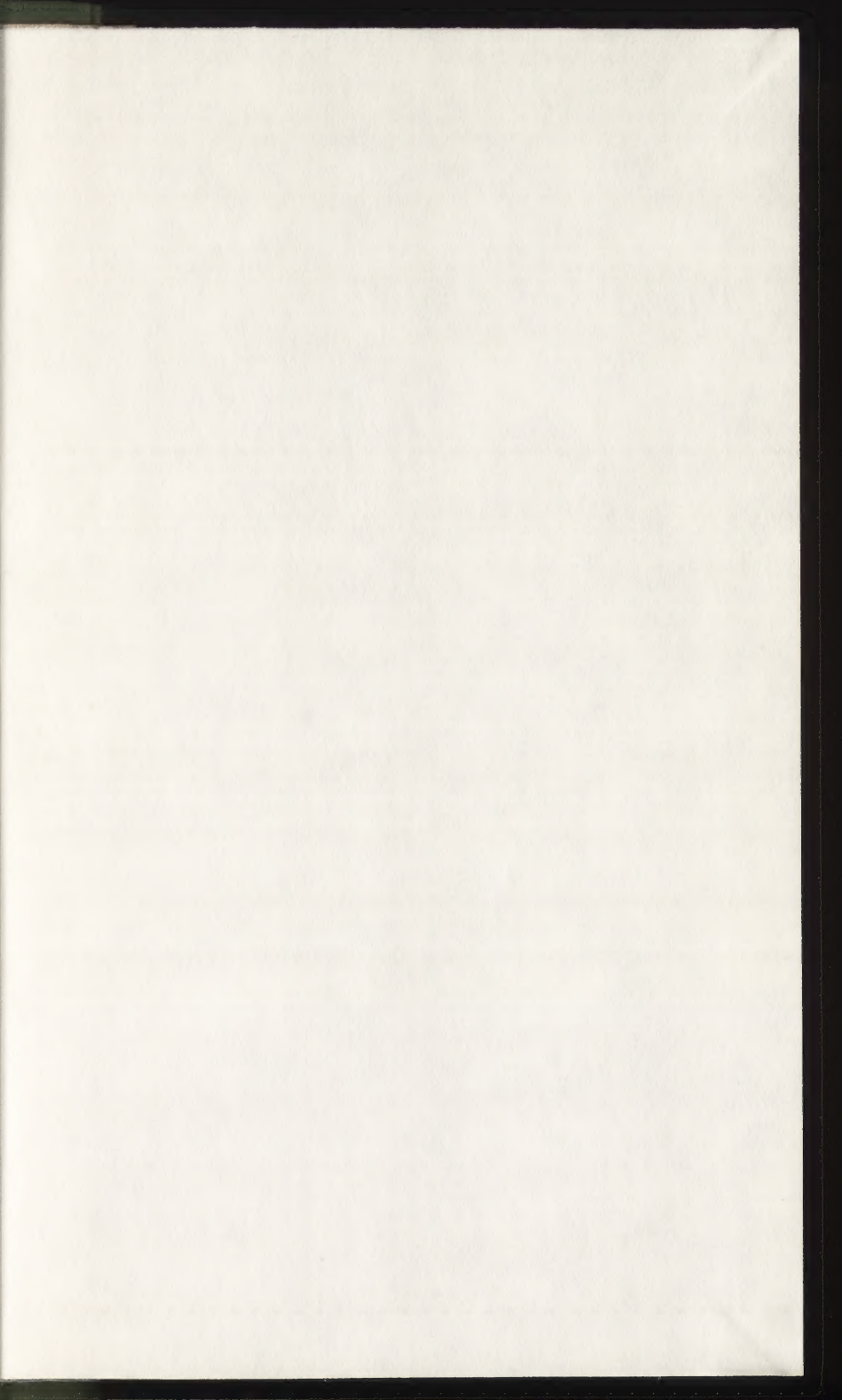


THE J. PAUL GETTY MUSEUM LIBRARY











Louis Fagan -

Feb. 28. 84 -

DESCRIPTIVE AND HISTORICAL

CATALOGUE

51

OF THE

PICTURES, DRAWINGS, & CASTS,

IN THE

Gallery of Art

OF

THE ROYAL INSTITUTION,

COLQUITT STREET, LIVERPOOL.

"A certain degree of historical knowledge, as regards both art itself and its criticism, is perhaps indispensable for the due appreciation of some works; the merit of which, depending on the time and circumstances of their production, is in a great measure relative. The information thus offered, without superseding individual predilections, may sometimes assist in the formation of a correct judgment, which is the basis of a correct taste."—*National Gallery Catalogue*, 1856, by MR. WORNUM and SIR CHARLES EASTLAKE.

PRICE SIXPENCE.

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1859

LIVERPOOL:

PRINTED BY GEORGE M'CORQUODALE & CO.,

38, CASTLE STREET.

1859.

THE GALLERY IS OPEN FROM TEN TO SIX O'CLOCK IN THE SUMMER, AND FROM
TEN TILL DUSK IN THE WINTER SEASON.

ADMISSION ONE SHILLING.

Also by a *Written Order* from any Proprietor.

*Frees of any Charge the first and third Monday in each Month, and for Threepence
the Friday and Saturday previous.*

DESCRIPTIVE CATALOGUE, PRICE SIXPENCE.

ADDRESS.

It has for many years been an object earnestly contemplated by a few lovers of Art in Liverpool to establish a PERMANENT GALLERY, which might be a source of gratification to the public in general, and information to the professional student. Several plans to effect this desirable purpose having failed, the Committee of the Royal Institution, contemplating the great utility of such an establishment, resolved, in the year 1839, to propose to the Proprietors to devote a part of their funds to the erection, on the site of their own land, of a suitable building. The recommendation of the Committee was acceded to, and at a general meeting of Proprietors, held in February, 1840, it was resolved, "That the sum of £1,200 be appropriated by this Institution towards the formation of a PERMANENT GALLERY OF ART, provided the efficient co-operation of the Town at large, in supplying the remainder of the necessary expenditure, can be procured."

The Committee of the Royal Institution further agreed to place in THE GALLERY their Collection of *Casts* from the Antique Marbles, and the series of *Pictures*, exhibiting the progress of the Art of Painting from its revival, which had been collected by the late lamented Mr. Roscoe, and which, on the dispersion of his collection, were purchased by some friends and presented to the Royal Institution, in the establishment of which Mr. Roscoe had taken a principal part.

It may be considered that the possession of these unique specimens of early Art was the primary inducement to the Royal Institution thus to appropriate a part of their funds; and, with some additions to the Roscoe-Collection, by present and purchase, for both of which the Institution is indebted to the liberality and the judicious agency of Mr. Winstanley, they are now enabled to place before the public a most instructive series of specimens (which no other Provincial Gallery can boast), illustrative of the Art of Painting from the revival of that Art in the 13th to the perfection of the 16th century, especially in the School of Florence, where it was cradled and nursed, and of Venice, whose encouragement of the Painters of Greece when strangers and fugitives, is not less to be admired than the rapid advancement of her own great masters from the imbecility of infancy to the luxuriant perfection of artistical power.

The specimens of the early German, Dutch, and Flemish Schools have also been rendered more valuable by some additional works of those able colourists,—the series now ranging from John Van Eyck to Hans Holbein.

The Historians of Art and the inquiring amateur are assisted in their researches by these objects of interest and curiosity; whilst the common observer must derive instruction and delight from viewing, at once, the productions of the most celebrated masters of the different ages.

And here it may be proper to observe, that being prevented from procuring, by the want of funds to purchase and of space to display, the larger works of the great masters, the Committee think themselves most fortunate in having obtained a few select specimens of a small cabinet size, which exhibit the rare abilities of their authors, with a careful finishing not to be found in their larger productions.

The Committee acknowledge, with grateful pleasure, the obligation of the Royal Institution to the Subscribers to *Sir Francis Chantrey's Statue of Roscoe*, now placed, by their permission, in the PERMANENT GALLERY OF ART, and visitors must be interested in seeing the productions of early Italian Art surrounding the Statue of our celebrated townsman,* who had the taste and judgment to select them, and who used them for the purpose of illustrating the pages of his historical labours.

The Committee also thankfully acknowledge the contribution of several fine Pictures, the subjects and authors of which, with the names of their liberal Donors, are fully stated. They have also added, by purchase, such Pictures as were thought best fitted to cultivate knowledge and taste in Art, so far as their limited means would permit. Their present measure of success they deem but a *beginning*—the laying, as it were, of the foundation stone of an establishment worthy of its high objects, and of this great and opulent community. Adequately to effect their purpose, *the general support of the public must be liberally given*. The Committee can only hope that, considering their circumstances and powers, they will not be thought to have abused the trust reposed in them.

The Committee, as an act of justice, takes this opportunity to give publicity to the following minute, passed unanimously by them at a general Committee held 13th July, 1842:—

“*Resolved*,—That this Committee have much pleasure in recording their great estimation of the valuable services which Mr. Winstanley has, in so liberal and judicious a manner, rendered to the PERMANENT GALLERY OF ART, and in expressing their grateful thanks for the zeal and ability which he has displayed in selecting so valuable a Collection of Paintings on terms so advantageous to the Gallery, and which without his kind and very able assistance they should have had much difficulty and expense in procuring.”

GEORGE FRECKLETON,

President.

* Such was then the arrangement; but it was found most injurious both to the pictures and in its general effect; and CHANTREY's beautiful Statue of ROSCOE now meets the eye on entering the GALLERY—by a change of position and arrangement highly advantageous in every point of view.

T. W. R.

JULY, 1851.

It is nearly ten years since the above address was prefixed to the Catalogue of the GALLERY OF ART, issued on its first opening. I regret, however, to say, that scarcely an addition or contribution of any description has been made, as was then urged and anticipated; and the proprietors have taken so little interest in this unique and valuable collection of art, that the Committee of the Royal Institution have been led to devote their income almost entirely to the other departments, and had expended, until this last year, but little on the Gallery beyond what was required to provide accommodation for the schools of the Liverpool Academy, and to admit the public gratuitously on *the day* (now two days) *in each month*, on which the Royal Institution has proved a source of so much rational enjoyment and instructive recreation to the many thousands, who gladly and gratefully then avail themselves of this privilege of free admission to the Collections. The Committee having lost, about twelve

months ago, their excellent Curator, Mr. Johnson, and another appointment having been delayed by the negotiations with the Town-Council,* for throwing open, regularly and without restriction, every part of the Institution (as at the British Museum and National Gallery in London), all attempts to continue and complete the collections of natural history in the museums have been, for the present, suspended. This has placed at the disposal of the Committee the means of a little outlay on the GALLERY OF ART. The Liverpool Academy have also resolved to add their pictures by *artists of the present day*, already ten in number, and which will eventually furnish a complete series of the works of every artist of eminence connected with Liverpool—a picture by each member of the Academy, *illustrative of his characteristics and peculiarities, as he himself understands them*, being required as a condition of the Diploma.

Another Catalogue being required, I have also, with the permission of the Gallery Committee, had an arrangement of the Gallery of Art carried into effect, essential, in my opinion, to making manifest the proper and historic interest, and importantly instructive character, which peculiarly belong to this curious and valuable collection. The Pictures are arranged in the present CATALOGUE *in chronological succession*, and in the GALLERY in a series of *historical groups*, under the successive centuries and schools of painting, so as to render them most usefully illustrative of the exact progress, the successive steps in the history of art, from the dark ages until the present time. The effect of this arrangement is very striking and beautiful, and by this classification and grouping of the pictures in their proper schools, something of that gratifying general effect is given to the Gallery, which is accomplished in a flower-garden by throwing together masses of flowers of the same description. It is also an altogether peculiar feature of this collection, that it thus exhibits so complete a general view of the state of art at each successive period of time, both north and south of the Alps; whilst in the magnificent historic series of pictures at Florence, the spectator must, for this view, recur to the works of each period, wholly separated under the heads of the different countries and schools of art, instead of being, as they are here, all ranged together in the groups belonging to each successive century.

As far as the restricted limits of the Catalogue would admit, I have

* These negotiations between Committees of the Town-Council and of the Royal Institution, led to an arrangement, satisfactorily to both parties, and most advantageously to the public, accomplishing *all* the important objects in view, and the Bill to give them legal sanction, having been well considered by the legal advisers of both parties (Mr. Shuttleworth, the Town Clerk, and Messrs. Stanistreet and Eden), and settled by Counsel, was introduced into Parliament, and read without opposition a first and second time. It would have provided, without expense to the Town, a temporary place of deposit for the Derby Museum, in connection with the fine collections of the Royal Institution, and by placing the whole, *as proposed on the part of the Town-Council*, under the management of a joint Committee, it would, with a very small portion of the expense that has since been incurred by the Town, have enabled that Committee to provide for the magnificent building in contemplation, one of the finest and most complete and interesting of Museums in every department of science and art. Unfortunately, and most unexpectedly, and at a very thin meeting of the Council, a vote was given to *withdraw the Bill*, advanced as it then was, and unopposed; the Mayor and all the Members of the Library and Museum Committee of the Council, and probably *every* Member who had given any attention to the subject, voting in the minority.

endeavoured to call attention to the peculiar character of each group and distinguished artist, and to indicate the progress or decline exhibited. With some slight modification, to suit the peculiarities of this collection, the general arrangement will be found that of LANZI in the Italian Schools, and of KUGLER, both in these and the German, &c. I have also ventured to suggest a question as to the nomenclature of the former catalogue, in several instances in which there can now, I think, be little doubt that the names ascribed to important pictures were erroneous. The knowledge and skill acquired by the illustrious founder of this collection, MR. ROSCOE, and by MR. WINSTANLEY, author of the last catalogue (based on that by MR. ROSCOE of his own original collection), were remarkable and highly honourable to them; but their acquaintance with the undoubted works of the early masters and their peculiar styles, having been entirely derived from prints and a few of the fine originals we now possess in this country, whilst I have almost always preserved a record of their views in the present Catalogue, there is generally given to these pictures what appeared to me their proper designation and correct position. Numerous extracts and opinions are also inserted in this Catalogue, from the comments of connoisseurs and critics of the highest eminence and authority—VASARI, LANZI, FIORILLO, REYNOLDS, FUSELI, PILKINGTON, BRYAN, PASSAVANT, DR. KUGLER, DR. WAAGEN, SIGNOR CAVALCASELLE, SIR CHARLES EASTLAKE, SIR EDMUND HEAD, and that most delightful of writers on art, MRS. JAMESON; and, to avoid complaints often and perhaps a little unjustly made, when *time* may have led to change of opinion, no *quotation* is ever given but in the author's own words, whatever the language he employs.

Neither the value nor the interest of the collection will, I think, be injured by this candid indication of what really is, and must often be left, doubtful, and by thus putting visitors into a position to form opinions for themselves.

This LIVERPOOL GALLERY now offers, to an extent which no other in this country has yet *attempted*, an illustration both of the history and progress of ANCIENT ART, known to us through SCULPTURE, and shown in the series of Casts of the ÆGINA, ELGIN, PHIGALEIAN, AND OTHER MARBLES—and of ART, SINCE ITS REVIVAL, indicated by this most interesting SERIES OF PICTURES;—originally due to him whom DR. WAAGEN has justly described as one of the few men in England from whom the deep intellectual value, as well as moral and religious significance, of the works of Art of the Fourteenth and Fifteenth centuries was not concealed—Liverpool's most distinguished citizen—WILLIAM ROSCOE.

THEODORE W. RATHBONE,
President, and Permanent Honorary Director of
the Gallery of Art.

ALLERTON PRIORY, 1859.

P.S.—The large edition of the following Catalogue, published in 1851, being entirely exhausted, and the chronological arrangement of the pictures in a series of historical groups, both in the Catalogue and in the Gallery, having proved highly successful in exciting increased interest and attention on the part of artists and connoisseurs and the public, I have now prepared a carefully revised edition of this Catalogue Raisonné, supplying several corrections and more matured opinions. The Catalogue of the National Gallery by MR. WORNUM, revised by SIR C. EASTLAKE, has also furnished some useful extracts; but the inferiority in arrangement, and consequent practical utility, of this otherwise ably executed work, of that of DR. WAAGEN for the Royal Collection at Berlin, and of Gallery Catalogues of this description generally, is now surely obvious and unquestionable. Nor can it be sufficiently regretted that so important and useful a plan of arrangement and classification as this was so very imperfectly adopted in the Catalogues and Gallery of the recent great Manchester assemblage of the Art Treasures of Great Britain;—where an almost inconceivable increase of interest, information, and enjoyment, as well as saving of time and trouble in perpetual references, would have been the result of throwing together, and in their exact succession of time, at all events in the Catalogue, and, as far as possible, in the Gallery, the works of each successive artist—grouping similarly each of the successive Schools and periods of Art, and affixing corresponding labels to the pictures themselves. Every effort has now been made to determine with accuracy the proper historical position, and, as far as practicable, the really correct name of the master of each of the works in this Gallery of Paintings, both those in the original Collection and the valuable additions we have at length been so fortunate as to obtain. Not only have proofs of the revised Catalogue been widely circulated, with an earnest invitation of comments, criticisms, and aid of any kind; but MR. GEORGE SCHARF, JUN., to whom were committed the Gallery of Ancient Masters in the Manchester Exhibition, and the National Portrait Gallery now in course of formation, has examined *professionally*, and with more care and attention than previously, each individual picture in the collection. MR. SCHARF now assures the Committee that, after such examination, he has given “his full and unreserved professional opinion, the full results of his best judgment and experience, that where he does not advance a name or express opposition, we may understand him to accept the name that stands in the Catalogue; and that he is not aware that he has passed over any picture where the printed opinion (in the revised proof Catalogue) is in opposition to his own, or where any necessary additional illustration could be afforded by his pen.” The original views of MR. ROSCOE and MR. WINSTANLEY may still be learned by reference to the extracts from their Catalogues; but where the erroneousness of these can scarcely be considered doubtful, veneration for deservedly respected names cannot longer be allowed to interfere, and although the

Catalogue will show that in some cases considerable difference of opinion still exists amongst the highest recent authorities, and even between *their* first and second impressions, and hence my difficulties in determining the exact historical position of each picture have not been few, the name of the master and period supported by the prevailing judgment of the many connoisseurs of large experience and skill, who have carefully studied and examined the Collection, or determined *professionally* where I have still misgivings, are always now as far as possible adopted. DR. WAAGEN'S claim, "to have pursued his researches with equal enthusiasm and desire for truth," cannot certainly be disputed; but his own words, "that with all the experience in the study of the art which he has now gathered, he would not have it supposed *that HE assumes the least infallibility in his judgments,*" should be borne in mind by those who merely look to the labels, and will not take the trouble of consulting this Catalogue Raisonné for the differing authorities, and the grounds of their at times very opposite conclusions. The candour of this, perhaps highest of authorities, in "altering many of his recorded opinions, and more closely investigating others," certainly is most commendable, and constitutes the strongest of all claims to confidence and respect; but it may be well to bear in mind the just and important observation of Dugald Stewart (I cannot at this moment recollect or find the exact words), that second thoughts are not always entitled to the authority popularly claimed for them, and that *third* thoughts will sometimes be found to coincide with *first*, and prove after all correct. This observation may be found, perhaps, to apply to the beautiful picture, No. 56, which DR. WAAGEN (with almost every recent high authority), formerly pronounced quite positively to be a HOLBEIN, to the GIORGIONE No. 88, and to others. The advantage of a Catalogue honestly recording these undecided questions and differences of opinion, (instead of assuming categorically and positively in every instance to determine the Master,) and thus enabling and inducing every one to examine the Collection with the comments, and as it were in the company, of those most conversant with art, has however now, I think, been clearly established. To lead men to think for themselves is surely of more importance than even to give positive knowledge, and far better, of course, than the assumption of it *where not to be had*. It is gratifying and deserving of attention, that MR. SCHARF, in his lecture on Art, delivered in this Gallery, when calling attention "to the admirable arrangement, all the pictures being in historical order, so as to exhibit the changes that had taken place from period to period in the history of art, the manners and customs of the people, and in the progress in manipulation and artistic refinement," stated that "the remarkable peculiarity of the Collection was the perfect genuineness of every specimen, decidedly very few injured or tampered with, so that scarcely any Collection so uninjured and so perfect was to be found in the world!"

GENERAL ARRANGEMENT AND CLASSIFICATION

OF THE

GALLERY OF PICTURES.

THE NUMBERS IN THE CATALOGUE ALMOST ALWAYS, AS FAR AS POSSIBLE, INDICATE
THE CHRONOLOGICAL SUCCESSION.

THE *farthest End of the Gallery* is devoted to the THIRTEENTH, FOURTEENTH, and FIFTEENTH CENTURIES. These pictures are arranged in *four* successive Groups, or Schools, *from left to right*—illustrating the progress of art from its first early development until the period of its highest perfection.

The whole of the great works of the SIXTEENTH CENTURY, are arranged in *five* Groups, under the various Schools of GERMANY, FLANDERS, and ITALY, *on the right-hand side of the Gallery*.

Those of the SEVENTEENTH CENTURY, in ITALY, SPAIN, FRANCE, FLANDERS, and HOLLAND, occupy *the left side of the Gallery*.

The EIGHTEENTH and NINETEENTH CENTURIES occupy *the end of the Gallery as you enter*.

Almost the only exception is, that some of the larger pictures of the SEVENTEENTH CENTURY, extend over the upper portion of one of the ends of the Gallery, as will be at once obvious; and that some of the later artists of the Eclectic Schools of the Sixteenth Century are included in the Group on the Sixteenth Century Wall, though strictly, extending rather in point of time, into the Seventeenth Century.

ON ENTERING THE GALLERY,

SIR FRANCIS CHANTREY'S STATUE

OF

WILLIAM ROSCOE, ESQ.,

IS AT THE HEAD OF THE STAIRS—

And the WEDGWOOD FACSIMILE (modelled by FLAXMAN, and the last and finest work of *the great* unrivalled *potter* of modern times) of the celebrated BARBERINI or PORTLAND VASE, discovered in a sepulchral chamber or vault under the Monte del Grano, in the neighbourhood of Rome.

AND ON THE WALLS—

A fine DRAWING of the Death of Cardinal Beaufort, by the late PROFESSOR FUSELI.—*See No. 148.*

A fine DRAWING of St. Michael and the Fallen Angels, by JOHN GIBSON.

Eighteen valuable CARTOONS in Black Chalk, by GEORGE ROMNEY, a Lancashire artist.—(*See Nos. 150 to 167—page 68.*)

Two small Chalk DRAWINGS, attributed by the Donor to JEAN BAPTISTE GREUZE—(*See Nos. 142 and 143—page 67*)—which, with the water-colour drawings on the opposite wall, may, it is hoped, lead to a more complete illustration of this beautiful branch of English art, and of the popular cabinet pictures of the *genre* painters of the Dutch, Flemish, French, and English schools.

CATALOGUE.

For illustrations of the earliest Christian and Mædieval Art up to the THIRTEENTH CENTURY, see PERRET'S Catacombs of Rome, and the other works enumerated page 73.

THIRTEENTH AND FOURTEENTH CENTURIES.

The first group, on the left-hand side of the farthest end of the Gallery consists of thirteen very curious and interesting pictures, illustrative of art up to the close of the FOURTEENTH CENTURY—undoubted examples of the *period* or *school* to which they are referred, though there may be a question, as regards some of them, as to the *artist and exact date*.—(*T. W. R.*)

"The pictures of this and the next period are characterized by a deep religious sentiment, seen especially in the heads and gestures. The technical execution is hard, and the drawing generally stiff and uncouth."
—(*Dr. Waagen.*)

BYZANTINE or ALEXANDRINE, GREEK, and early FLORENTINE, SIENESE, and VENETIAN SCHOOLS.

No. 1. St. Joseph with the Infant Christ.

Size—1 foot 7 high, 1 foot 4 wide.

A peculiar and interesting treatment of the subject.

"A very crude tempera painting of St. Joseph, with the Christ as a young Indian in appearance and complexion. Possibly Wallachian. Inscribed ST. ISEPPPO."—(*George Scharf, Jun.*)

"Period of MARGARITONE."—(*Professor Hart.*)

No. 2. Virgin and Child, the Angels holding the instruments of the Passion.

Size—1 foot 7 high, 1 foot 1 wide.

With the usual Byzantine Monogram, as on the succeeding picture (M^{P}), and the corresponding Θ^{v} Θ^{eov} —"The Mother"—"Of God." The countenance of the child singularly striking and premature in expression.

"Specimen of art early in the first half of the thirteenth century."—(*Professor Hart.*)

"Old Byzantine type. Large throne and cushion. The half-length angels hold the instruments of the passion, viz., the spear and cross, and the sponge on reed, and a vase of blood. The action of Christ expressive."—(*G. Scharf.*)

No. 3. The Holy Virgin, the Mater Dolorosa, holding a Crucifix in her arms.

Size—1 foot 3 high, 1 foot wide.

"A very peculiar conception of the Mater Dolorosa."—(*Mrs. Jameson.*)

"Modern Greek or Russian (the extreme clumsiness of the flesh painting makes this opinion a very probable one), inscribed in red characters on smooth gold ground M—P. Θ Ὡ (Mother of God), on the arms of the cross in red letters, ΙΧ. ΧΘ (Jesus Christ), on a large white label over the Saviour's figure I.N.R.I. The feet are transfixed with one nail."—(*G. Scharf.*)

"This is BYZANTINE, but a late and crude performance."—(*Waagen.*)

"Quite right; it might well pass for a modern Greek or Russian work."—(*Dr. Barlow.*)

In the BYZANTINE style, we find the figures dry, elongated, and meagre, the character of the heads gloomy and ascetic, the action stiff and angular, the hands and feet attenuated and powerless, the colours heavy, gaudy, and hard; dark-visaged Madonnas, and blood-streaming crucifixes; a school which brought art to a state of corruption, and kept her stationary there many a long century; a race with small knowledge and great devotion, finding in these strange and dismal pictures fitting incentives for their religious zeal. But in the latter half of the thirteenth century, and during the fourteenth, by the great GIOTTO and his influential school, and equally by a truly divine artist, MEMMI, and the Sienese school, it will be seen from this group that the BYZANTINE manner began to be, and was at length altogether, abandoned.

MARGARITONE D'AREZZO.—1236—1313.

Or LIPPO MEMMI.—About 1360.

The first of these is a venerable artist, one of the very earliest of whom we have any account in the history of the pictures of this period, and is said by *Vasari* to have been instructed, by the Greek painters of that rude and barbarous age, in the rudiments of his art.

No. 4. The Coronation of the Virgin—the figures half length. The Virgin, with her hands folded on her breast, devoutly inclines her head before Christ, who places on the Crown with both hands.

Size—1 foot 6 high, 1 foot 10 wide.

(From the Roscoe Collection.)

"Very curious as the production of an ancient Italian artist (MARGARITONE), who was contemporary with the Greek painters before mentioned. He painted sometimes on canvass, but mostly on a ground composed of mortar, and cemented to a board. He was celebrated for the taste and richness of his Gothic ornaments, the style of which may be seen in the background of this specimen. The figures have a degree of dignity and grace, a great step towards refinement, and which is characteristic of even the earliest artists in Italy. This picture is therefore important, as showing the state of the arts a short time previous to the time of CIMABUE, who has been long held to have been the earliest reviver of the art in Italy."—(*Old Cat.*)

"Pictures by MARGARITONE are extremely rare. He chiefly painted crosses, and the only other genuine pictures of his I have ever seen are the Madonna and Child in fresco at Arezzo, in the church of S. Francesco, and the S. Francesco in the Belle Arti, at Sienna."—(*Barlow.*)

This picture indicates, it is thought by *Signor Cavalcaselle*, a later period than that of MARGARITONE; and from its composition, the character of the heads, the style of the ornaments and drapery, and facility of the folds, that it is more probably of the succeeding century—the fourteenth, and School of SIENNA,—and perhaps LIPPO MEMMI, relative and contemporary of the celebrated SIMONE DI MARTINO, or MEMMI (*See No. 7*), from whom he may be distinguished by a certain inferiority in the expression, form, and general character of his figures.—(*T. W. R.*)

“A good work of the SIENESE SCHOOL of the fourteenth century, but much injured.”—(*Waagen.*)

“A genuine picture by MARGARITONE D'AREZZO, affords a good specimen of the pale colour and ornamental diaper background of the close of the fourteenth century.”—(*George Scharf, Junr.*) Notices of ancient masters in the Manchester Art Treasures Exhibition, where it was No. 18, and where this learned and able student of early art pronounced it the *only genuine example* of this rare master, the ‘Monastic Saint’ (No. 14), from Christ Church, Oxford, being “a palpable fabrication of modern times.”—“Sienese, subsequent to GIOTTO. The name of LIPPO MEMMI would do very well. The result of careful examination since the picture was at Manchester.”—(*G. Scharf.*)

GIOVANNI CIMABUE.—1240—living in 1302.

The Master of GIOTTO.

“To this painter has *Vasari* himself awarded the honour of being the earliest reviver of the art of painting in Italy. Other historians dispute this honour in favour of GUIDO DA SIENA, whose name has been found upon a picture bearing date 1221, about twenty years before CIMABUE was born; and *Lanzi* seems to think that other painters existed at that time in different parts of Italy. The works of CIMABUE, although many bear his name, are most difficult to meet with.”—(*Old Cat.*)

“The claim of CIMABUE to be the founder and father of modern Italian painting, even in his own city of Florence, is now disputed. But to his quick perception and generous protection of talent in the lowly shepherd boy, we owe his scholar GIOTTO, who has undoubtedly exercised a more immediate, wide, and lasting influence than any single human being in any one particular department of science or art. The first painter ‘who held, as it were, the mirror up to nature.’”—(*Mrs. Jameson.*)

The pictures attributed in the Roscoe Catalogue to CIMABUE, are now all transferred to the succeeding century.—(*T. W. R.*)

GIOTTO DI BONDONE. 1276—1336.

GIOTTO was the founder of the great FLORENTINE SCHOOL of this early period. To him we are indebted for a new impulse in art; and such was his genius, that even his greatest followers, ORCAGNA and SPINELLO, did not materially advance beyond the limits which he reached; and what is new is chiefly confined to that beauty of the head and mildness of expression which, originating with the GADDI, has its highest development in ORCAGNA'S Paradise. Painting was to him a passion, and means of expressing his thoughts and feelings, as words to his chosen friend, the illustrious DANTE. GIOTTO, says BOCCACCIO, “imitates art to perfect illusion,” and “nothing” observes *Dr. Milman*, “more moves our wonder than *his* indefatigable activity and unexhausted fertility.” The BYZANTINE manner will

now, with some few exceptions, be found entirely abandoned; life, movement, the look at least of flexibility, and gracefulness, unsurpassed until the time of MASACCIO, now appear, with a genius and conception at once inventive and poetical. Numerous, however, as once were the works of GIOTTO throughout the whole of Italy, but few of those now bearing his name are of much value.

No. 5. A Group of three Holy Women presenting John the Baptist to his father Zacharias—the Child pressed to the bosom of one of the women.

Size—1 foot 9 high, 1 foot 9 wide.

(From the Roscoe Collection.)

No. 6. The Daughter of Herodias receiving the Head of St. John the Baptist.

Size—1 foot 3 high, 1 foot 1 wide.

(From the Roscoe Collection.)

"Meglio conservato, e superiore per disegno, forma, e colorito."—(*Cavalcaselle*)

"These genuine and highly-interesting frescoes are the undoubted works of GIOTTO, who, having been found by CIMABUE a shepherd's boy on the mountain drawing sheep upon a piece of slate, and by him initiated into the mysteries of his art, became one of the greatest painters that Italy has produced. They were, in 1770, sawn from the wall of the Church of the Carmelites at Florence, which was destroyed by fire, and the whole picture had been engraved by Patch, (by whom this portion was cut out and sent into England,) previously to the fire in 1771. Although the larger is somewhat obscured, it shows a masterly outline and powerful expression of character. The smaller fresco shows a graceful, elegant, female form, with a feeling of loathing of the horrid subject, forced upon her by her artful mother. The grace and expression are most admirable for that early period of the art."—(*Old Cat.*)

These frescoes from the Church of S. Maria del Carmine, have been almost unanimously considered by the highest authorities genuine and undoubted; but on grounds which, as they can be shortly stated, I abridge and translate from the long and interesting criticism furnished to me by an able Italian artist, intimately acquainted with them, and with the finest existing *undoubted* works of GIOTTO, and publish with his sanction, it is thought that they are rather to be attributed to one of the celebrated GADDI, the eldest of whom, TADDEO, was for twenty-four years GIOTTO'S favourite and most important scholar, and his godson, and is preferred by *Vasari* to his master in delicacy and feeling. We do not so much find, asserts *Signor Cavalcaselle*, on examination of these frescoes, that severity of character, choice of form, neatness and firmness of drawing, and those characteristics peculiar to the *head* of the School, as those of the School and the manner of the GADDI—an angular dry execution, somewhat overcharged, and style of drapery recalling the known works of TADDEO in the Chapel of the Spagnuoli, Santa Maria Novella, Florence. TADDEO GADDI always preserved the manner of GIOTTO, *Vasari* tells us, but surpassed him in colour, which he rendered more fresh and lively. The first works of his son and pupil, ANGIOLO, excited great expectation in Florence; but his frescoes in the principal chapel of Santa Croce, representing the discovery of the Cross, though they displayed considerable facility, were not very successful in drawing, the colouring only being admirable; and we find, *Cavalcaselle* thinks, in these fragments, the characteristic indications of ANGIOLO GADDI—force of colouring,

deficiency of form, daring facility of execution, abuse of the red, &c.—(*T.W.R.*) On the other hand, *Dr. Barlow*, a very high authority on questions of this kind, says:—"These frescoes I saw for the first time in the Manchester Art Treasures, and had no reason for doubting their being by GIOTTO, although somewhat mannered, and having rather the character of the School than the Master, which may have been occasioned by the assistance he received from his pupils; just as we find in some of the later pictures by RAPHAEL. In my opinion, they are certainly not by ANGIOLO (or AGNOLO) GADDI. They have a very different character to the comparatively spiritless manner of ANGIOLO, from what I recollect of his works in the Church of Santa Croce at Florence, and the Duomo at Prato. Had *Signor Cavalcaselle* said TADDEO GADDI, instead of his son, he would, I think, have been nearer the mark. 'TADDEO GADDI e quasi il GIULIO ROMANO di GIOTTO,' says the painstaking *Abbate Lanzi*, and he is quite right. According to *Vasari*, quoted by *Lanzi*. TADDEO surpassed 'il Maestro nel colorito, e nella morbidezza,' and the second of these pictures confirms this."—(*Dr. Barlow*.)

"Fragment of a fresco painting of the birth of John the Baptist, very genuine and interesting, and well-known by the engravings of PATCH. And the Daughter of Herodias, a very noble figure."—(*Waagen*.)

"These fragments are much disfigured, but they are genuine remains, and show the boldness of style peculiar to the master, and may be recognized in Patch's complete engravings made before the church was destroyed. They are the counterpart of a fragment in the possession of Mr. Rogers, well described by *Mrs. Jameson*, in her handbook to private Galleries, page 18."—(*G. Scharf*)—Notices of the British Art Treasures in the Manchester Exhibition, 1857;—where they were Nos. 24 and 32; and No. 28 of the sale Catalogue (1811) of Mr. William Young Ottley.

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SIMONE DI MARTINO (Memmi de Senis) called SIMONE DI  
SIENA or MEMMI. 1285—1344.

Contemporary with GIOTTO we find SIMONE MARTINI, or MEMMI, chief representative of the grace, sweetness, and peculiar beauty of the style characteristic of the other TUSCAN SCHOOL of this period—that of SIENA. The distinctive feature of the FLORENTINE is richness of thought and composition, and aim at reality of character; of the lively SIENESE, the intense and heart-felt grace of their single figures.

*Petrarch*, who was the friend of MEMMI, as *Dante* was of GIOTTO, mentions him in two of his sonnets with much approbation. *Vasari* considers his works not as those of a master of that age, but of an excellent modern.

No. 7. Joseph and the Virgin remonstrating with the youthful Saviour on his return from the Temple.

Size—1 foot 7 high, 1 foot 2 wide.

(From the ROSCOE Collection.)

Inscribed

SYMON DE SENIS—ME PINXIT.

SVB. A.D. MCCCXLII.

"Behold, thy father and I have sought thee sorrowing."

A perfect gem, of unquestionable genuineness, in admirable preservation, and, early as is its undoubted date, in delicacy of execution, and power and

intensity of expression, one of the finest and most beautiful pictures in existence. It bears the artist's name, and is said to be from the Riccardi Palace, Florence. His works are very scarce, and I believe this and those at Oxford and Wootton to be the only genuine possessed by this country.—(*T. W. R.*)

Engraved by *G. Scharf* in *Kugler's* handbook of Italian painting, 3rd edition, page 157.—No. 37 of the Manchester Exhibition, where it was the only illustration of this most interesting and exquisitely beautiful of artists. "MEMMI, the contemporary of GIOTTO, eulogized by DANTE, is seen in a very curious small picture, presenting a very rare subject, even in an historical series of paintings of this period; viz., Christ, after having been found in the Temple, returning to his parents, and subject to them. It is signed with his name on the frame, and dated 1342." "A genuine and first class picture."—(*G. Scharf.*) Notices of the Art Treasures in the Manchester Exhibition. "Wonderful as regards expression and grouping. Rudely treated—the sentiment of admonition and remonstrance on the part of the parents, and of submission in the youthful Saviour, are unmistakable."—(*H. Ottley.*)

*Dr. Waagen* (*Treasures of Art*, 1854), describes this picture as "Very earnest and touching in the expression; the head of Joseph certainly one of the finest that art ever produced; the execution of the greatest delicacy; the flesh of a tender reddish tone; the draperies of glowing colours; the ground golden. This exquisitely beautiful little picture, executed only two years before his death, well merits the praise which his contemporary Petrarch, and at a later period Vasari, bestow upon it." I have vainly sought from *Dr. Waagen* some explanation of this last statement. Probably the artist, not the picture, is intended.—(*T. W. R.*)

*Dr. Kugler* says, "The figures are of the intensest and most touching expression, and the execution of the utmost delicacy that the period was capable of." *Mrs. Jameson*, "very beautiful and peculiar in treatment."

No. 8. Head of a Saint—in a circle. St. Peter holding the Keys and a Black Book.

No. 9. The Companion Medallion. St. Paul.

Size—11 inches.

"These pictures are of a very early period, and probably the work of some one of those GREEK artists who, flying from the scenes of war and turbulence in the East, found a welcome in Italy, where they made designs for Mosaic, and painted the characters of Christian Saints, &c., and whose works, though rude and incorrect, stimulated the Italians first to imitate, and shortly to surpass them."—(*Old Catalogue.*)

"Belong unquestionably to the old SIENESE SCHOOL, about 1300." (*Waagen.*)

"Undoubtedly early Sienna pictures; perhaps between 1350 and 1360."—(*Dr. Barlow.*)

See also No. 4; LIPPO MEMMI, and 1360 ?

No. 10. The Crucifixion and other Scenes from Holy Writ.

Size—1 foot 9 high, 10 inches wide.

(No. 19 of the Art Treasures of the Manchester Exhibition.)

"This little picture (attributed to CIMABUE), seems to have formed the folding-doors of a small altar-piece, called a triptych, joined the reverse

way.\* It shows, upon examination, the feeble and ineffective, but promising state of the arts at that period."—(*Old Cat.*)

"Not I think CIMABUE."—(*Mrs. Jameson.*)

"Questa preziosa tavoletta, così mutilata, ed in qualche parte ritocca, per la composizione, per i caratteri delle teste, per le forme, e per un certo colorito più vivace, in vece di CIMABUE, porta tutta l'impronta della Scuola di GIOTTO."—(*Cavalcaselle.*)

"SCHOOL OF SIENA, of the period and style of TADDEO DI BARTOLO; therefore about 1400. Much injured."—(*Waagen.*)

"An excellent little picture of the GIOTTESQUE period."—(*G. Scharf.*)

#### No. 11. The Descent of the Holy Ghost.

Size—1 foot 2 high, 1 foot 4 wide.

(From the Roscoe Collection.)

"This picture, thought to be of the School of CIMABUE, appears to be in a more matured state of the art. The characters of the heads, the form of the glories, and the composition, are in the style of that master, and, judging from the correctness of the perspective, it has probably been a design for a large fresco or mosaic."—(*Old Cat.*)

"Much later."—(*Mrs. Jameson.*)

"A rude picture of the school of GIOTTO."—(*Waagen.*)

"Very characteristic of the school of GIOTTO."—(*G. Scharf.*)

(No. 33 in the Catalogue of the Art Treasures of the Manchester Exhibition; where it appeared as GIOTTO—pupil of CIMABUE.)

#### DON SILVESTRO CAMALDOLESE. Viv. 1350, and until 1410.

This early master, a Camaldolese monk of the Convent Santa Maria degli Angeli, at Florence, was, *Lanzi* informs us, the most celebrated missal painter or *miniature* of his time,—and his ornamented missals amongst the best that Italy possesses. GIOTTO and his most celebrated pupils employed their talents in this kind of embellishment, and their labours may yet be found in the churches and convents of Italy and France, as may those of every eminent artist of different periods, until the invention of printing.

"His splendid mass-book, executed for his monastery, near Florence, and mentioned by *Vasari*, remained there for several centuries, and was particularly noticed by Leo X., in 1513. During the late disturbances in Italy, it was purchased by Mr. Otley, and brought into this country."—(*Old Cat.*)

#### No. 12. The Birth of St. John the Baptist, the Virgin Mary being present.

This miniature drawing on parchment, illuminated with gold, was cut out of the celebrated large mass-book, or missal, mentioned by *Vasari* in his life of Don Lorenzo, one of those so much admired by Lorenzo de' Medici, and sought by his son Leo X.

Size—11 inches high, 11 inches wide.

(From the Roscoe Collection; and No. 44 of the Exhibition of Art Treasures at Manchester.)

"In arrangement, feeling, and execution, a first-rate specimen of this class."—(*Waagen.*)

"A very beautiful and peculiar treatment of the subject—the Virgin being present."—(*Mrs. Jameson.*)

"A remarkably fine and brilliant specimen of miniature painting."—(*G. Scharf.*)

\* Now restored to their original position.—(*T. W. R.*)



## GENTILE DA FABRIANO, 1332—1412.

No. 13. A Saint (or Pope?) seated on a Throne, attended by Four other Saints—St. John the Baptist, St. Paul, St. Justina of Padua, and St. Catherine of Alexandria.

Size—4 feet high, 5 feet 9 wide.

A very beautiful, curious, and elaborately painted picture, illustrative of early art, long attributed to CIMABUE, and from the collection of the late Joseph Brooks Yates, Esq. It appears, however, to belong to a decidedly more advanced period of art; the few surviving genuine works of CIMABUE showing little successful advance, excepting, perhaps, in expression, on those of the Byzantine School. And the most probable and best supported conjecture as to the artist seems to me that of *Signor Cavalcaselle*, who after careful examination assigns it to GENTILE DA FABRIANO, and considers it a highly important work as regards art and its history, as indicating the period characterized by GENTILE DA FABRIANO (1332—1412, *Pilkington*, but who, *Lanzi* says, *began* to distinguish himself among the painters employed in the Duomo at Orvieto in 1417) and FRA BEATO ANGELICO DA FIESOLE, 1387—1455, whose scholar he is said to have been; and, in whose works, there is sometimes great resemblance. The peculiar manner of both these celebrated early artists, and the influence on art at that period of "the angelic painter" ("the first to render, with the utmost delicacy, and purity of feeling, the moral and spiritual expression of the human countenance"), particularly in the St. John, *Cavalcaselle* thinks, may be evidently discovered, with the distinctive indications of GENTILE; and his observations are so important that I give them at length in his own words. GENTILE DA FABRIANO was born at Verona, and JACOPO BELLINI, one of the earliest artists and founders of the famous Venetian school, was his scholar. See No. 30.—(*T. W. R.*)

"Questa tavola, per quanto lascia vedere il tempo ed il restauro, è di molta importanza per l'arte e per la storia, perchè mostra l'epoca segnata da GENTILE DA FABRIANO e da BEATO ANGELICO DA FIESOLE; di quel GENTILE sul quale tanto influè nella pratica dell'arte l'amicizia di B. ANGELICO, e tanto s'assomigliano, che lo si fa suo Scolare, mentre risulta da una scrittura in Orvieto, che GENTILE era *Maestro dei Maestri* in Orvieto l'anno 1417, epoca in cui L'ANGELICO era ancora giovanetto, e così pure abbiamo una sua pittura colla seguente iscrizione:—ix Decemb. mcccxxv. Cum per egregium Magistrum Magistrorum GENTILEM DE FABRIANO pictorem picta fuerit imago, et picta Majestas B. M. V. tam subtiliter et decore pulchritudinis, &c. ma pare invece che GENTILE da prima sia stato alla scuola di certo NUNZIO FABRIANESE (di FABRIANO), del quale vedesi nel duomo di Macerata una tavola coll' anno mcccxlvi., e poi si sia accostato all'ANGELICO—questo stesso GENTILE fu quello che insegnò l'arte a JACOPO padre di GENTILE e GIOVANNI BELLINI in Venezia. Ripeto adunque, che per quanto si può vedere a traverso al tempo ed al restauro, in questa tavola vi si legge la maniera di B. ANGELICO e di GENTILE DA FABRIANO—il modo come dipinta, l'eleganza della composizione, la dolcezza dei caratteri delle teste (e specialmente il S. Giovanni), mostra l'influenza esercitata sull'arte dall'ANGELICO, come poi sono mosse e piantano le figure, e qualche cosa di meno elegante nei caratteri, ma invece di più sentito, e come è fatto il fondo, mostra la maniera di GENTILE DA FABRIANO."—*Cavalcaselle*.

The Manchester Exhibition had no work whatever illustrating this rare artist, the above not having then come into the possession of this Gallery.

Another, however, and very different view, both of the subject and artist, of this picture, has been suggested by a connoisseur who has carefully studied some of our finest and most undoubted specimens of early Italian art

*Professor Archer.* Entirely concurring in the opinion that it exhibits merits altogether beyond CIMABUE and his School, *he* thinks that, if compared with the undoubted works of CARLO CRIVELLI, such, for instance, as LORD WARD's Madonna and Child, noticed by DR. WAAGEN (Vol. 2, p. 234), the same high finish, particularly in the drapery, the same Peruginesque sweetness and graceful expression, and warm harmonious colour, and the same peculiar architecture, and pure blue sky, clearly indicate this artist of the *Venetian School*; and the same idea has occurred to other good judges. CRIVELLI, we are told by *Ridolfi*, was a native of Venice, and flourished about 1450 till 1476 (*Stanley's Bryan*), and *Lanzi* pronounces him "an artist more remarkable for his force of colouring than correctness of design, his principal merit consisting in those little history-pieces in which, he has represented beautiful landscapes, and given to his figures grace, motion, and expression, with some traces of the colouring of the School of Perugia." Then as to the *subject*, the former idea of the central figure being a Pope, does not appear to this critic tenable, or consistent with the general grouping; in which St. John and St. Catherine, the Virgin and St. Paul, would be unintelligibly associated. *His* view is that the group represents the HEAVENLY HOLY FAMILY; the central figure on the throne the Supreme Being, that on His right the Saviour, symbolized by the cross, and that on His left the Holy Ghost, indicated by the "Sword of the Spirit." St. Catherine, as the spouse of Christ, stands by his side: and the Virgin Mary, as the spouse of the Holy Ghost, is similarly placed; and thus the central group of the Holy Trinity is connected on either side by earthly links, uniting the Godhead with mankind;—a view not inconsistent with the art subjects of the time, and giving a poetical character to the picture;—and calculated, at all events, to cause this very curious and beautiful specimen of early art to be examined with increased interest and attention.

"Decidedly a work of late time, viz., the commencement of the Renaissance period: it is certainly no work of CRIVELLI, but it is fuller in point of form than DA FABRIANO usually adopted. His name, however, seems best suited to it. For a key to the significance of the person seated on the throne, every thing depends on the position which the picture originally occupied, as it doubtless represents the saint to whom the church or chapel was dedicated. In Venice especially, these importantly placed numberless saints are not uncommon. I should expect the central figure with episcopal habiliments, nothing papal, to be St. Nicholas, or, admitting the intimation of the two lions of the throne, St. Mark, in his episcopal capacity as the first Bishop of Alexandria, and patron saint of Venice. The other saints are clearly St. Catherine of Alexandria, St. John the Baptist, St. Paul, and St. Justina of Padua, with the sword in her bosom. The regal crowns of the female saints are modelled with considerable relief."—(*G. Scharf*.)

The latest critical comment I have to submit on this interesting picture, is that of *Dr. Barlow*, received whilst this new edition of the Catalogue is in the printer's hands. "One of the choicest specimens of the Venetian School anterior to GIOVANNI BELLINI, with which I am acquainted out of Italy. I consider it to be more advanced than the manner of GENTILE DA FABRIANO, and besides its wanting the peculiar drawing and colour of that master, it has nothing of that ornamentation and gilding with which his pictures are loaded. Probably the picture may be by GIACOMO BELLINI, pupil of GENTILE DA FABRIANO, and father of GENTILE and GIOVANNI BELLINI."

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This valuable picture brings us to the close of the FOURTEENTH CENTURY, fully indeed into the next great epoch in the art of painting, that of the FIFTEENTH.

FIFTEENTH CENTURY.

UNDER THE TWO GREAT DIVISIONS OF

THE ITALIAN, AND GERMAN AND FLEMISH SCHOOLS.

All *then* aiming in every respect—drawing, colour, and perspective—at a true delineation of nature.

The following interesting and important series of early masters, illustrative of art in the fifteenth century, almost entirely due to the Roscoe Collection, is still accompanied by differences of opinion amongst the highest authorities as to some of the supposed artists, where none exists, either as to the period or the value and significance, of these precious heirlooms of the great departed. A positive and very confident opinion has, in several instances, been formed by very competent and learned judges of the early art of this period, whilst doubts are also still entertained on high authority; and still fuller knowledge and comparative examination, can alone, and possibly hereafter may, finally decide these interesting questions. The period which reached its height in FRÀ ANGELICO DA FIESOLE, *Dr. Milman* proposes to name from the subjects it chose, the buildings it chiefly adorned, and its best masters, the CLOISTRAL EPOCH.—*T. W. R.*

The first ITALIAN GROUP consists of pictures of the

TUSCAN SCHOOLS.

For the *perfection* of art one element was still wanting—the correct delineation, the rounding of form, guided by the study of nature—and the attainment of this element characterizes the third period, that of the FIFTEENTH century. Indications of this appear, united with the still prevailing type of the preceding periods, in a few of the FLORENTINE artists of the beginning of the fifteenth century; and the most interesting of these is MASOLINO, who first gave a decided impulse to the new direction of art—was the instructor of the great MASACCIO—and was associated with him and his immortal school of artists, in the works of the Brancacci Chapel of the previously mentioned Church of the Carmelites, or S. Maria del Carmine (Nos. 5 and 6)—where, for half a century, the first artists the world has ever seen—LEONARDO DA VINCI, MICHAEL ANGELO, RAPHAEL, and *upwards of twenty others*, enumerated by *Vasari*,—studied, “oft till the day was gone,” as in the school in which first-rate genius could not fail to inspire genius.—*Rumohr (Ital. Forschungen)* says of these frescoes, that all the subjects not expressly described by *Vasari* as the work of MASOLINO and MASACCIO, were by that writer considered to be by the hand of FILIPPINO LIPPI.—*See No. 17 and the following.*

MASOLINO DI PANICALE. 1378—1415.

"An artist of great eminence at this period, to whom STARNINA taught colouring—PAOLO UCCELLO, perspective—and LORENZO Ghiberti drawing."—(*Old Cat.*)

No. 14. Madonna and Child.

Size—2 feet 3 high, 1 foot 6 wide.

"A good picture of the school."—(*Waagen.*) "*Scorticata*, ma questa Madonna fa conoscere la maniera di MASOLINO."—(*Cavalcaselle.*) "Does not shew so much the manner of MASOLINO himself as it does the influence which it produced, and therefore *Dr. Waagen's* remark is, I think, more correct than that of *Signor Cavalcaselle.*"—(*Dr. Barlow.*) "The patterning of the gold background with incised lines very remarkable."—(*G. Scharf.*)



Thus accomplished, MASOLINO became the master of MASO, or TOMMASO DI SAN GIOVANNI, who obtained the name of MASACCIO. 1402—1443.

MASACCIO, bursting through every disadvantage, was a genius calculated to make an era in the arts. His works are every where the subjects of admiration, whether found in public edifices or private collections. His early death, not without suspicion of poison, put an end to a career which promised to shed a powerful brilliancy over the arts of his day.—(*Old Cat.*)

The intimate relation between the arts of painting, sculpture, and architecture at this epoch, led to most important results. The modelling of the forms in the pictures of MASACCIO is perfect, and they possess a force and power which no other teaching could have secured.

No. 15. A Saint with a Book—S. Lorenzo.

Size—2 feet 1 high, 1 foot 2 wide,

(From the Roscoe Collection; and No. 53 of the Art Treasures of the United Kingdom in the Manchester Exhibition.)

"This picture has a power and simplicity like that of RAPHAEL, and forcibly recalls the dignity, elegance, and sweetness of the masters and schools in which MASACCIO was formed—BEATO ANGELICO, STARNINA, MASOLINO, with his own more energetic colouring."—(*Old Cat.*) "Too poor for MASACCIO."—(*Waagen.*) "La dignità della massa, l'eleganza delle forme, la nitidezza di segno e sugo di tinta, con quei passaggi dolci, maniera posseduta in più alto grado da BEATO ANGELICO che da MASOLINO, e per qualche cosa di più energico e colorito, mostrano appunto esser quest' opera di MASACCIO, e del tempo delle pitture di S. Clemente in Roma, tempo in cui MASACCIO studiava L'ANGELICO, ed anzi questo quadro più di tutto mi ricorda gli affreschi dell' ANGELICO nella Cappella di Nicolo V. al Vaticano."—(*Cavalcaselle.*) "Remarkably light and clear in colour, the rich punctured pattern on the nimbus, and embroidery of the tunic, deserves notice for the peculiarity of execution."—(*G. Scharf.*) "ANGELICO. The ornamentation decisive."—(*Professor Hart.*)

No. 16. The Adoration of the Kings.

Size—5 inches high, 1 foot 11 wide.

Has no doubt ornamented a cabinet or casket; and although also attributed to MASACCIO (*Old Cat.*)—it may be doubted whether this minute specimen

of early art is not rather of the school of PERUGINO.—“The adoration of the kings—a rude performance ascribed to the same great master, MASACCIO.”—(*Waagen*.) “A miserable caricature and overpainting of PERUGINO’S style.”—(*G. Scharf*.) “Certainly a *Raphaellesque* painting, and although far below the merits of the great master of that School, possessing far more than ordinary qualities. RAPHAEL’S large picture, painted for the nuns of St. Ursula, was more like a caricature, and some of the very early paintings of RAPHAEL, are in no respect superior, and very remarkable for the leanness of the figures.”—(*Professor Archer*.) “PINTURICCHIO.”—(*Professor Hart*.) Who was a scholar of PERUGINO, and in habits of intimacy with RAPHAEL. Born at Perugia.—1454-1513.

SCHOOL OF MASACCIO.

FRA FILIPPO LIPPI. 1412—1469.

No. 17. The Martyrdom of St. Sebastian.

No. 18. The Temptation of a Bishop, as related in the legend of St. Andrew (the patriarchal figure demanding admission), in the Golden Legend.

A pair.—The size—10 inches high, 1 foot 8 inches wide.

(From the Roscoe Collection; and Nos. 69 and 70 of the Manchester Exhibition of Art Treasures.)

“ANDREA DEL CASTAGNO—(1403—1477)—(to whom these exquisitely finished and beautiful little pictures were assigned by *Mr. Roscoe*),—is an artist who shows that strong predilection for the study of the nude, promoted by the powerful example of MASACCIO; and is said to have assassinated a fellow-student, called DOMENICO, in order that, at the death of his master, ANTONELLO DA MESSINA, he alone might possess the secret of painting in oil. This story, related by *Vasari*, and credited by *Lanzi*, is not very probable, although it is said ANDREA confessed his crime on his death-bed, as it is known that ANTONELLO taught the method *publicly* in his school. Several able judges are of opinion that these pictures are painted in oil; and, if so, they must be the work of DEL CASTAGNO.”—(*Old Cat*.) *Dr. Waagen*, in his first publication, “Works of Art and Artists in England,” 1838, gave them to MASACCIO, whose manner they much resemble, saying;—“in conception, animation of the heads, breadth of the draperies, they are in perfect agreement with the fresco paintings DEL CARMINE, and exceedingly beautiful.” *Dr. Kugler* is of the same opinion as *Dr. Waagen* then was,—that these two pictures are works of MASACCIO, not of the much ruder ANDREA DEL CASTAGNO, whose particular aim was a sharp severe modelling of the form, degenerating through mannerism and exaggeration into a hard meagre dryness. *Sig. Cavalcaselle* says, “la maniera del CASTAGNO, se non fosse per altro che per quella sua durezza e trivialità di caratteri, è tanto diversa da quello che vedesi in questi quadretti, che è tutto l’opposto. In essi è ben chiara l’epoca segnata da MASACCIO, posteriore di ANDREA DEL CASTAGNO, ma più chiara si legge la scuola di SANDRO BOTTICELLI, scolare di MASACCIO stesso;—lo stesso modo di vestire e di far le pieghe, la stessa forma d’occhio, li stessi rivolti d’abiti, l’assomiglianza delle forme e caratteri delle teste, specialmente quelle delle donne, colle stesse acconciature, mostrano la scuola di BOTTICELLI, non già la mano di ANDREA DEL CASTAGNO.” *Mr. Scharf* says, “these beautiful little pictures, from their exquisite

finish and size, probably formed compartments of the *predella* or step of a large altar-piece, which was frequently ornamented with miniature paintings of historical subjects. The subject of No. 18 does not, however, appear to refer to the action of a saint, as there is no nimbus round the head of any figure in the composition. The mitred person at table is a bishop, and not St. Anthony (as stated in the Roscoe Catalogue), who was always represented as a hermit. The lady is no temptress, for she grasps an empty wine flask; and the subject seems to have reference to some legendary act of hospitality. The patriarchal figure receiving alms" (which, *Mrs. Jameson* says, *has* the nimbus), "merits great attention for its nobleness, and the dignity of the drapery. The mellow colour accords with BOTTICELLI; but many of the figures and composition parallel those of GOZZOLI, scholar of ANGELICO, in the Campo Santo; and the whole picture approaches more directly to COSIMO ROSELLI—1439—1506—in whose works we find united the principles of ANGELICO DA FIESOLE (*his master*) with the style of MASACCIO. By these means, a relationship to the manner of GOZZOLI is not inconsistent. If not too much to add another name to the conflicting list already given, my own conviction is, that we see here a work of COSIMO ROSELLI."—*Dr. Waagen*, in his last work, "*Treasures of Art in Great Britain*, 1854," says, "I am now inclined, after a thorough study of the master which I have since made at Florence, to consider these early works by FRA FILIPPO LIPPI, under the influence of MASACCIO, and that they give an idea of *his* great energy." To this opinion *Mrs. Jameson* also inclines; and they were so entered in the Manchester Catalogue by *Mr. Scharf*.

To *Dr. Barlow* we are at length indebted for the true subject, in my opinion, of the second of these interesting and valuable little pictures, called the Temptation of St. Anthony. The story here represented will, he says, be found in the legend of St. Andrew, in the first volume of "*La Légende Dorée*," page 22, published at Paris, by Delaharp, 1854, and the substance is this:—A certain pious bishop was one day tempted by the devil in the form of a beautiful woman, whom he was induced to ask to dine with him, and was only saved from the sad consequences by St. Andrew who, in the form of a stranger demanded admission at the door of the convent. It is true the bishop is here seated alone with the lady, which tells better for the purpose of the painter, and shews the temptation more obviously, though the legend is in this particular different." *Dr. Barlow* also thinks that although the style of these pictures somewhat resembles that of FILIPPO LIPPI, they should be given to his son FILIPPINO, and would be ascribed to him in Florence without much fear of a controversy. *Dr. Waagen's* own remark, he thinks, clearly points to *him*, for the manner of FILIPPO LIPPI under the influence of MASACCIO would and could be none other than his son FILIPPINO.

These interesting questions to the learned and curious student of the history of Art, in no degree whatever interfere with the enjoyment, and highly important instruction, afforded by the invaluable and undoubted illustrations of the immortal School of MASACCIO in this unrivalled group.—(*T. W. R.*)

FRA FILIPPO LIPPI. 1412—1469.

Or his son, FILIPPINO?

No. 19. The Head of a Lady, richly ornamented in the costume of the time.

Size—1 foot 2 high, 11 inches wide.

(From the Roscoe Collection.)

"FRA FILIPPO LIPPI was a Carmelite monk, and studied the works of his master MASACCIO. He was one of the first Florentine painters of the age, and highly commended by *Lanzi* for the gracefulness of his design, the vivacity of his expression, and the brilliancy of his colouring. An epitaph, written by Angelo Politiano, was placed on a handsome monument to his memory by Lorenzo de Medici. It may be concluded that this admirable female head is a portrait of one of the Medici family—as it was cut from the wainscot of the Riccardi Palace, once one of their residences. It is a curious specimen of the portrait painting of that time."—(*Old Cat.*)

"Is it not rather FILIPPINO?"—(*Cavalcaselle.*)

"Too feeble for F. FILIPPO, but of *his* school."—(*Waagen.*)

FRANCESCO DI PESELLO, called PESELLINO. 1426—1457.

The scholar of FRA FILIPPO, who most resembled him; and in energy of invention and careful execution his works are scarcely distinguishable from the hand of his master.

No. 20. St. Bernardino preaching in the Cathedral at Florence, with Portraits of the Preacher, Cosmo de' Medici, P. P., his son Piero il Gottoso, his grandsons Lorenzo and Giuliano, and many other Portraits and Figures, in the Costume of the time; an olive-green curtain separating the women from the men, and statues in red niches representing the four evangelists, with their appropriate animals.

Size—2 feet 6 wide, 1 foot high.

(From the ROSCÖE Collection; and No. 72 of the Manchester Exhibition of the Art Treasures of the United Kingdom.)

The PESELLI, father and son, enjoyed the perpetual patronage of the Medici, which they repaid to the best of their power, by continually presenting to the public, in their pictures, the likenesses of their patrons. This picture is a curious and faithful record, not only of the characters and costume of those times, but of the architecture and decorations of the buildings of the 15th century in Florence, the habitations of their merchant princes, of which, no doubt, the representation is as faithful and correct as that of the portraits.

"A most interesting picture of St. Bernardino preaching in his well-known rough wooden pulpit. A contemporary picture, and doubtless a portrait from the life. He was canonized in 1450. It appears to be a picture of the time of MASACCIO, and probably dates about 1425, when St. Bernardino was in full force. JACOPO BELLINI sketched him in 1430, and PESELLINO was born in 1426. The women at their devotions are separated from the men by an olive-green curtain, which is stretched from the left side of the pulpit towards the spectator. The statues in red niches represent the four Evangelists, and are attended by their appropriate animals."—(*G. Scharf.*)

"One of the best and most characteristic works of PESELLINO which I know."—(*Dr. Barlow.*)

Dr. Waagen says of this picture, "One of the richest and most interesting predella pictures I know. In the marked characters, and the massiveness of the figures, the great influence of MASACCIO is evident"—the sharply defined character of MASACCIO, and, though much injured and restored, the peculiar manner of ANGELICO—the schools in which PESELLINO studied. A rich composition, the heads full of life.

SANDRO FILIPEPI, commonly called BOTTICELLI. 1427—1515.

BOTTICELLI studied under F. FILIPPO LIPPI, and became one of the most celebrated painters of the fifteenth century, though not without the characteristic hardness of manner (called *quattrocentismo*) of his time.

No. 21. The Adventures of Ulysses with Circe and the Syrens, and his visit to Hades shewn in the distance.

Size—1 foot 4 high, 5 feet wide.

A remarkably long panel picture.

(From the Roscoe Collection ; and No. 74 of the Art Treasures Exhibition at Manchester).

"SANDRO BOTTICELLI was one of the artists chosen in 1474, by Pope Sixtus V., to decorate the chapel which afterwards became the theatre of the immortal labours of MICHAEL ANGELO and RAPHAEL. His character was that of an artist of the first ability, and the delicacy and truth with which the countenances and characters in this picture are shown, stamp his high talent. This picture is, perhaps, part of a frieze in which the artist has represented the adventures of Ulysses, and as far as we can judge, in the present state of the picture, he has shown diversity of talent—and, at the same time, his great peculiarity—an immoderate use of *gold*, with which he has decorated not only the Virgin, Infant, and Angels, but has enveloped the heathen gods and heroes in the sparkling glory."—(*Old Cat.*)

"Questa pittura per la composizione, ricorda L'ANGELICO, e più il suo scolare BENOZZO GOZZOLI, ma per un fare franco ed ardito, per un certo tocco di penello risoluto, per il modo di fare le pieghe come sono fatte le estremità, come piantano e si muovono le figure, sono indotto a crederla opera di SANDRO BOTTICELLI. Quanto rimane è opera degna del nome di SANDRO."—(*Cavalcaselle.*)

"The story of Ulysses with Circe and the Syrens is very spiritedly told. His visit to Hades is indicated in the distance. Flowing drapery and costumes, clearly of the period of SANDRO BOTTICELLI."—(*G. Scharf.*)

A curious but much injured picture, conjectured to have formed a part of one of those huge Italian chests, or *cassone*, given as presents to contain the wedding garments.

FILIPPINO LIPPI. 1460—1505.

No. 22. The Birth of St. John.

Size—6 inches high, 15 inches wide.

It has ornamented a casket.

(From the Roscoe Collection ; and No. 105 of the Art Treasures of the Manchester Exhibition.)

This picture was attributed by *Mr. Roscoe* to ANGELICO DA FIESOLE, but it was always disputed. At length it was decided on the authority of *Dr. Waagen* to be the work of that scarce master, FILIPPINO LIPPI, son of FILIPPO LIPPI, and Pupil of SANDRO BOTTICELLI. He says of it, "that it is one of the most beautiful and deeply felt, one of the most refined and intense pictures by this great master, full of his fine sentiment, and of his earlier and best period."

"Opera di FILIPPINO LIPPI; e mostra quella certa durezza, specialmente nelle pieghe, che è stata propria di quel pittore."—(*Cavalcaselle*.)

"An excellent little picture. The black dress of the central lady approaching the chamber, worthy of GHIRLANDAJO. The females with the baby in front, are also remarkably good."—(*G. Scharf*.)

FILIPPINO LIPPI. 1460—1505.

No. 23. The Virgin and Child, attended by Angels.

Size—2 feet 11 high, 1 foot 7 wide.

(From the Roscoe Collection, where it was given to FILIPPO LIPPI.)

Signor Cavalcaselle considers this rather a work of the SCHOOL of BOTTICELLI, and almost certainly an early work of his scholar, FILIPPINO LIPPI. "Questo quadro, bene conservato, ricorda la maniera di SANDRO; ma quei tipi delle teste, poco simpatiche con quel modo crudo ed angolare di forme, e di contorni, e più ancora come sono acconciate le teste, e fatte le dorature, esagerando la maniera di SANDRO, la scelta stessa dei colori, fanno conoscere questo quadro per una delle prime opere di FILIPPINO LIPPI, suo scolare."

"Of SANDRO BOTTICELLI'S school."—(*Waagen*.)

"An admirable work, attributed to FILIPPINO LIPPI, but much resembling in tone the accredited works of MATTEO DA SIENA. The use of gold lines on the dark background and concavities of the nimbus, are very remarkable."—(*G. Scharf*.)

MATTEO DA SIENA. 1462—1491.

No. 24. The Virgin and Child, with Angels.

Size—1 foot 11 high, 1 foot 4 wide.

This picture, formerly attributed to FILIPPO LIPPI, *Dr. Waagen* has given to this "dry" master of the early Sieneese School, as far as he could judge from the distance at which he saw it, both in his work published in 1838, and again in that of 1854.

"Poor, crude, heavy in tone, and clumsy."—(*G. Scharf*.)

LORENZO DI CREDI. 1454—1536; or

GHIRLANDAJO? 1451—1495.

No. 25. The Virgin and Infant, seated on a bank in a Landscape, which is enriched with Trees, Buildings, and Water. The Mother is suckling the Infant.

Size—2 feet 10 high, 2 feet wide.

(From the Roscoe collection.)

In the Roscoe Catalogue this picture was given to GHIRLANDAJO, one of the greatest masters of his own or any other age, and who carried to perfection what MASACCIO had begun, and may be considered, *Dr. Waagen* thinks, the head of the *realistic* portion of the Florentine School of the fifteenth century. GHIRLANDAJO is also considered to have been the first

who discovered the genius of the immortal BUONAROTTI, though LUCA SIGNORELLI (*See* No. 26) is considered by *Dr. Waagen* as, properly speaking, the real precursor of MICHAEL ANGELO, and the great and rare master in whom the art of Central Italy in the fifteenth century attained its highest perfection.

"When it is considered that GHIRLANDAIO was at the head of a very numerous school, in which SONS, NEPHEW, MICHAEL ANGELO, ANDREA DEL SARTO, and many other able artists were pupils, it is held to be most fortunate to possess a genuine work of DOMENICO GHIRLANDAIO. This picture shows all the characteristics of his pencil, and presents a very favourable specimen of his style of painting."—(*Old Cat.*)

Signor Cavalcaselle pronounces this picture, in the manner of LORENZO DI CREDI, a contemporary of both GHIRLANDAIO and LEONARDO DA VINCI, in the School of VEROCCHIO; and whose works, *Mr. Roscoe* says, exhibit a middle style between those of LEONARDO and another of his pupils, PERUGINO. *Dr. Waagen* says in his last work:—"Without knowing beforehand the opinion of *Signor Cavalcaselle*, I had, in 1850, marked this picture as a fine work by LORENZO DI CREDI,"—not the master to whom he was supposed to have given it in the former edition of this Catalogue.

"In the manner of LORENZO DI CREDI."—(*Mrs. Jameson.*)

"A rich, dark-toned picture. LORENZO DI CREDI."—(*G. Scharf.*)

"LORENZO DI CREDI; a fine specimen, and in good condition."—(*Professor Hart.*)

Although this picture has not been removed from its original place in the Catalogue, it will be found amongst the artists of the sixteenth century, in the Gallery.

LUCA SIGNORELLI. 1440—1521. Still living, 1525.—(*Zani, and Stanley's Bryan.*)

No. 26. The Virgin and Child.

Size—1 foot 9 high; 1 foot 4 wide.

In the old Catalogue attributed to CIMA, generally known as IL CONEGLIANO (1489—1541), "one of the early painters of the VENETIAN SCHOOL, whose labours led to the splendour of GIORGIONE and of TITIAN. He was contemporary with the BELLINI, and followed their style; but in colouring and expression he surpassed those able masters. He delighted to show in his backgrounds a pleasing landscape, and frequently introduced a view of his native town, Conegliano, from which he took his name."—(*Old Cat.*)

Signor Cavalcaselle, however, always doubted this picture being by CONEGLIANO, and pronounced it of the School of LUCA SIGNORELLI, an artist of high excellence, born at Cortona, and one of the ablest of his time, pre-eminent at the renovation of art, and admired, if not imitated, by MICHAEL ANGELO; and who, whilst of the Tuscan School, seems to partake alike of the PADUAN, UMBRIAN, and FLORENTINE Styles,—though not remarkable for the beauty of his forms, or the harmony of his colouring.

Drs. Waagen and Barlow, as well as *Mrs. Jameson*, entertain similar doubts, and the first says—"This picture has no connection whatever with CIMA DA CONEGLIANO, but recalls in some respects the earlier works of LUCA SIGNORELLI, and is very valuable." "Not Venetian."—(*G. Scharf.*)

LORENZO COSTA the Elder. 1488—1530. Living 1535.—(*Stanley*.)

No. 27. The Virgin and Child.

Size—1 foot high, 9 inches wide.

ANDREA VEROCCHIO (1432—1488), who is pronounced in the Old Catalogue, "the painter of this small but powerful specimen, was a sculptor as well as painter. LEONARDO DA VINCI, who with GHIRLANDAIO, LORENZO DI CREDI, and PIETRO PERUGINO, studied under him, is said to have finished the head of an angel in a style of art so much superior to his teacher, that VEROCCHIO immediately forsook the pencil for the chisel." "Maniera di COSTA BOLOGNESE, Scolare di FRANCIA." (1450—1517.)—(*Cavalcaselle*.) "Not, I think, VEROCCHIO."—(*Mrs. Jameson*.) "A moderate picture, of the school of PERUGINO."—(*Waagen*.) "Certainly not VEROCCHIO; the Virgin's face accords with the type of LORENZO COSTA."—(*G. Scharf*.) "Time of Francia."—(*Professor Hart*.)

LORENZO COSTA, who was amongst the most eminent painters of his time, was a native of Ferrara, and a disciple of FRANCESCO FRANCIA, as is evident from the great similitude in their style. With his grandson of the same name, expired the great principles of Mantuan art.

SCHOOL OF PERUGINO. 1446—1524.

No. 28. A Votive Picture to the Virgin, from the grateful devotion of an invalid.

Size—9 inches high, 1 foot wide.

The following is the label at the bottom of this curious little relic of art, and example of what is called the "Votive Picture:"—

Ω
B. R. VERONEN. VIRGINI MATRI
OB VALETVDINEM IN EXTREMIS
RESTITVTAM AN. 1496.

"It was said to be by RAPHAEL D'URBINO, but from the date it appears to have been painted when that painter was only thirteen years old, and it is probably the work of PIETRO PERUGINO, or his school, as the figures are in that taste. The Virgin and Child are beautifully finished,"—(*Old Cat*.)—and, as well as other parts of the picture, surpass in expression the very early works of that school.

"Solo vedonsi le traccie di quella bella scuola che ha dato RAFFAELLE."—(*Cavalcaselle*.) "Too much injured to permit of any opinion."—(*Waagen*.)

"A small votive panel picture, very slightly painted, and much injured."—(*G. Scharf*.)

The second ITALIAN GROUP of this period consists of pictures of the
SCHOOLS OF VENICE AND UPPER ITALY.

ANDREA MANTEGNA. 1431—1506.

No. 29. A Pietà. The Dead Christ on the Lap of the Virgin, who is seated on the Tomb, on the end of which is the crown of thorns. In the distance is the Crucifixion, with many beautifully painted Figures at the foot of the Cross.

Size—1 foot 2 high, 1 foot wide.

(From the Roscoe collection, where it was given to ANTONIO POLLAJUOLO; and No. 91 of the Manchester Exhibition of the Art Treasures of the United Kingdom.)

"A very beautiful Pietà by MANTEGNA, may be particularly remarked."
—(*Art Treasures Examiner*.)

"The aim at development of form shows the sculptor who seldom painted."
—(*Waagen*.)

"An important panel sketch. Observe the crown of thorns on the end of the sepulchre: the crucifixion is represented as an historical scene in the distance. The crowd at the foot of the cross admirably painted."—(*G. Scharf*.)

Dr. Barlow's comment is, however, "I think this may be a German picture, possibly of the school of ALBERT DURER."

MANTEGNA was celebrated for displaying the human figure, and one of the first who, with the POLLAJUOLI, considered that anatomy was an essential study for a painter. He was also an engraver of extraordinary merit, and his works were highly prized by many of the greatest collectors of his time. Coeval with ANTONIO POLLAJUOLO (as well as VEROCCHIO), this able artist of the school of PADUA resembles him in the style of his engraving, but he greatly surpasses him in the drawing of his figures, particularly in the naked. His works are imbued with the highest grandeur of feeling and boldness; his manner is hard and severe; but his drawing is correct, his modelling fine, and his execution of the utmost vigour and finish. He was, says *Dr. Waagen*, an enthusiastic student of Greek sculpture under his master SQUARCIONE, of which his works show the influence, and is the greatest master in the north of Italy of the second half of the 15th century for composition and drawing.

MANTEGNA stood in the same relation to SQUARCIONE that GIOTTO held to CIMABUE; both shepherd boys, and both adopted by distinguished painters. BELLINI of Venice, his master's rival, father of the famous GIOVANNI and GENTILE, gave him his daughter in marriage, whence perhaps the similarity of style in some of their works.

JACOPO BELLINI. 1405—1470.

SCHOLAR OF SQUARCIONE AND GENTILE DA FABRIANO. (*See* No. 13.)

No. 30. The Virgin, attended by Saints. St. Louis, St. Matthew, St. Francis, St. John E., St. Peter M., and St. Antony.

Size—2 feet 9 high, 5 feet 1 wide.

"JACOPO, who flourished 1456, was the father of GENTILE and GIOVANNI BELLINI, and one of the earliest painters of the Venetian school. This very curious work of his pencil shows the progress of the art from the time of GIOTTO, and the dawning of the power of colouring which afterwards immortalized the Venetian artists, and which may be seen by the examination of the works of GIOVANNI BELLINI."—(*Old Cat.*) *See* Nos. 31, 32, 33.

"By an inferior scholar of GIOVANNI BELLINI."—(*Waagen*.) "Una fredda e superficiale imitazione di un' epoca non lontana da noi."—(*Cavalcaselle*.)

"It seems to me rather some German seventeenth century imitation of an earlier Italian manner, and that what is here meant is, *fatta in un' epoca non lontana da noi*."—(*Dr. Barlow*.)

Is it not rather a fine and genuine work little of the original of which now remains, and hence these very opposite and inconsistent opinions of such

skilful and first-rate judges, pronouncing it on the one hand JACOPO, or at all events a scholar of GIOVANNI BELLINI, and on the other, "di un' epoca non lontana da noi?"—(*T.W.R.*)

"The general tone and effect of GIAN BELLINI are well preserved, but the whole surface has been repainted at a later period. Best seen at a distance."—(*G. Scharf.*)

GENTILE BELLINI. 1421—1501.

No. 31. The Virgin and Child seated before a green curtain, which forms the background of the picture.

Size—1 foot 5 high, 1 foot 2 wide.

"An artist whose works for simplicity and grace of character may compare with those of PERUGINO of the ROMAN SCHOOL, although his powers were considered inferior to those of his brother. He had many scholars and imitators, none more worthy than the painter CATENA." (No. 87.)—(*Old Cat.*) He was born at VENICE.

"An early work of GIOVANNI BELLINI."—(*Waagen.*)

"Un quadretto di GENTILE."—(*Cavalcaselle.*)

"A fresh pleasing work, very probably by GENTILE BELLINI."—(*G. Scharf.*)

GIOVANNI, or GIAN BELLINI. 1426—1516.

Ridolfi observes that "the style of GIOVANNI BELLINI was an aggregate of all that was beautiful in painting, in his time;" and *Lanzi*, "that had his outline been less hard, he would have been a just representative of the style even of the great masters of the sixteenth century." He was the instructor of GIORGIONE and TITIAN, and a friend of ALBERT DURER'S.

No. 32. The Virgin seated, with the Child on her lap, attended St. John the Baptist and St. Jerome.

Size—1 foot high, 1 foot 6 wide.

"A peculiarly fine example of the talent of this master. The characters are full of expression; the drawing is correct; and the colouring rich and powerful. In a small space BELLINI appears to have applied with extraordinary success those principles of colouring which, matured by experience and adapted by science and artistical skill, became the means by which the works of GIORGIONE, TITIAN, PAUL VERONESE, TINTORETTO, and a crowd of artists of Venice, as well as of other countries, have obtained so exalted a character in the art of painting."—(*Old Cat.*)

"Of the school of GIOVANNI BELLINI, and in the tendency of GIROLAMO DA SANTA CROCE."—(*Waagen.*) See Nos. 34 and 86.

"I think this beautiful picture may possibly be by SANTA CROCE himself, or rather by VITTORE CARPACCIO, whose figures as seen in the academy at Venice, are full of deep thought and Christian feeling. See the celebrated Presentation of Jesus in the Temple."—(*Dr. Barlow.*)

"Si fa conoscere della Scuola Veneta, e di un pittore Trevisano. I pittori Trevisani, Friulani, e degli altri paesi del Veneto, sono stati, quasi tutti in quel tempo, alla scuola dei BELLINI, ma mantengono sempre un carattere loro proprio, sì nel comporre come nel esprimere, nel colorire e nel paesaggio, da non confondersi con altri."—(*Cavalcaselle.*)

"A charming little picture. Intensely brilliant colour."—(*G. Scharf.*)

No. 33. A Portrait of this celebrated Artist, painted by himself;—
"and worthy of him."—(*Cavalcaselle.*)

Size—1 foot 3 inches high, 11 inches wide.

"Very mellow in tone, good condition, and clear colour. Inscribed in thin yellow capitals on the red ledge at the bottom of the picture, IOANNES BELLINVS."—(*G. Scharf.*)

"Seems to me to want the force and firmness of GIOVANNI BELLINI, as seen in this artist's own portrait at Florence."—(*Dr. Barlow.*)

See also No. 87, for a fine and beautiful illustration of the style, if indeed not an actual work of GIAN BELLINI.—(*T. W. R.*)

VITTORE CARPACCIO. FLOURISHED ABOUT 1500.

No. 34. The Punishment of a Saint. St. Blasius?

Size—1 foot high, 11 inches wide.

"CARPACCIO was an opponent of the BELLINI in their works in Venice, and well known in other parts of Italy. He was admired for the expression of character in his heads, and painted some large frescoes."—(*Old Cat.*)

"A feeble work of GIROLAMO DA SANTA CROCE."—(*Waagen.*)

GIROLAMO, of the same family as FRANCESCO (of the school of CARPACCIO), belongs to the group of scholars of GIAN BELLINI, distinguished by soft and graceful, rather than the severe and more sculpturesque, manner.

"A very weak panel picture. St. Blasius was sometimes represented young, as in this painting. See Mrs. Jameson's *Legendary Art*, page 411."—(*G. Scharf.*)

No. 35. The Virgin, with the Child in her lap.

Size—2 feet high, 1 foot 7 wide.

"By a master unknown, but apparently of the EARLY SCHOOL OF PARMA."—(*Old Cat.*) "Very poor; dark, distant landscape."—(*G. Scharf.*)

MARCO BASAITI. ABOUT 1510.

No. 36. A Landscape, with St. Jerome seated before a cell in a rock, and the lion at his feet.

Size—1 foot 9 high, 2 feet 2 wide.

"A curious and highly-finished production, of a very early period of art."—(*Old Cat.*)

"Probably early Venetian. Great truthfulness and clearness in the various details of the landscape. St. Jerome seated before a rocky cell. The red hat lies on the ground, and the lion crouching at his feet. The name of MARCO BASAITI might be assigned to it."—(*G. Scharf.*)

Competitor, of GIAN BELLINI, and, if not equal in every respect, was superior in his compositions, and surpassed him in some. A master in whom a peculiar simple dignity and severity is united with beautiful and powerful colouring, and who, in following the general progress of Venetian art, retained an independent individuality.

GIROLAMO DAI LIBRI. 1474—1555.

No. 37. The Virgin and Child, with St. John.

Size—3 feet 2 high, 2 feet 7 wide.

"A rich and very pleasing picture by GIROLAMO DAI LIBRI. There is much grace and dignity in the action and composition of the figures."—(*G. Scharf.*)

An excellent artist, but little known out of Verona, where he was born, and where his father acquired the name of "dai Libri," from being an illuminator of books. His earlier style inclines to the manner of ANDREA MANTEGNA, but his later pictures approach much nearer the BELLINI SCHOOL.

FLEMISH, GERMAN, AND DUTCH SCHOOLS, OF THE
FIFTEENTH CENTURY.

The *last* group on the *end wall* consists of works of the NETHERLANDISH and GERMAN SCHOOLS, subjects of exaggerated contempt and exaggerated praise—despised by some as deficient in the ideal, and lauded by others as the only genuine imitations of nature. So early as the Thirteenth Century, an improved style appears in GERMAN art; the forms prescribed by tradition disappearing, and being replaced by a softer execution and a peculiar flow of outline. Towards the end of the Fourteenth Century we find, in the works of the immortal SCHOOL OF COLOGNE, so pure and complete a feeling for beauty, ideal conception and truthful imitation of nature so happily blended, sweetness of expression and child-like serenity of grace, that we look in vain for so high a degree of perfection in the succeeding periods of GERMAN art. The celebrated MEISTER WILHELM of COLOGNE, flourished about the year 1380. With the *commencement* of the Fifteenth Century that feeling for nature, which later in this Century prevailed in Italy, appears generally as a new element of art amongst the nations of the German race.

JOHN VAN EYCK. 1370—1441.

The VAN EYCKS were the inventors, or at all events the great improvers, of oil painting, and the founders of the old FLEMISH SCHOOL, which had wide and important influence.—"First brought the realistic * tendency in art to the highest pitch of perfection."

Mr. Scharf contends that not one of the pictures in this Collection attributed to VAN EYCK, nor any one of those in the great Manchester Collection of Art Treasures, were genuine examples of the works of this Master.

SCHOOL OF VAN EYCK.

No. 38. The Burial of Christ.

Size—21 inches square.

(From the Roscoe Collection, where it was attributed to VAN EYCK himself; and No. 443 of the British Art Treasures Exhibition in Manchester.)

* A term in art applied to those who adhere as closely as possible in every respect to their models in nature.—*Waagen.*

In the Imperial Gallery at Vienna is a well-known picture by this Master on the same subject, and treated, though on a smaller scale, in a similar manner to this specimen, which is from the collection of the Count Truchsess, where it was erroneously attributed to IS. VAN MECHELN, an excellent German artist in the SCHOOL OF COLOGNE. *Dr Waagen* says, "The countenances monotonous and plain, but very expressive; the colours deep and full; the painting of the most delicate blending; the landscape simple;" and he describes it "as a work of the DUTCH SCHOOL of the 15th century, with an affinity to GERHART VAN HAERLEM." "SCHOOL OF VAN EYCK."—(*Manchester Exhibition Catalogue*.) "A very singular composition, colours brilliant, and costumes worthy of attention. The faces differ totally from all pictures which I remember of that class. Otherwise attributable to ISRAEL MECKENEN."—(*G. Scharf*.)

Dr. Kugler says of the works attributed to IS. MECHELN or MECHENEN, "first in the SCHOOL OF COLOGNE, about the latter end of the 15th century, we meet with an excellent artist, who, with many traces of the elder COLOGNE SCHOOL, unites a conscious familiarity with the models afforded by that of VAN EYCK—painted in oil, and the manner of treatment, attitudes, and the arrangement, generally borrowed from the school of VAN EYCK."—GERRARD of HAERLEM was an old Dutch painter of the 15th century, disciple of ALBERT VAN DUWATER, the first who, soon after VAN EYCK practised oil painting in that country.

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For the other Pictures formerly attributed to the VAN EYCK and VAN DER GOES period, see Nos. 58 to 63—which may still be found deserving of examination and consideration in connection with it.

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ROGER VAN DER WEYDEN, or ROGER of BRUGES. 1401-1464.

No. 39. A small Triptych Altar-piece with Wings. Centre picture the Descent from the Cross, with the Virgin, St. John, and numerous figures. The right wing, the Impenitent Thief, and the Donor kneeling. The left wing, the Penitent Thief, the Centurion, and a Soldier. On the outer side of the wings are St. John the Baptist and St. Julian, by an inferior artist, and more in the manner of LUCAS VAN LEYDEN.

Size—2 feet high, 2 feet wide, and each wing 9 inches wide.

(From the Roscoe Collection; and No. 412 of the Manchester Exhibition of the Art Treasures of Great Britain.)

This artist was one of the most celebrated and successful followers of the VAN EYCK SCHOOL of this period. This picture shows a matured state of the art, is a truly fine specimen, and for colouring, expression, and grouping, may rank with the ITALIAN SCHOOLS. It was thought by its former owner, Mr. Roscoe, to be a HANS HEMLING, but the judgment of several connoisseurs has now united in deciding it to be the production of ROGER VAN DER WEYDEN (his master), and one of his earlier works. It has doubtless been an altar-piece for some place of private devotion, and displays a high quality of artistical ability.

"This very interesting picture is evidently of the earlier time of the master. The features of the countenances are similar to those in the large Descent from the Cross, by the same artist, in the Berlin museum; the attitudes and motives are also similar. The noble and elevated expression in the profile of

a woman is worthy of LEONARDO DA VINCI; the contours are, however, more precise, outlined, and harder. The tone of the flesh in the lights is yellowish; in the middle tints, and in the shadows, dark. The whole is exceedingly pathetic."—(*Waagen*.)

"A valuable panel, highly finished, and remarkable for solemnity of feeling. Shadows very blackish. By VAN DER WEYDEN. The two figures outside the door are, as usual, painted in chiaroscuro."—(*G. Scharf*.)

ZWOTT or ZWOLL? LIVED ABOUT 1500.

No. 40. The Virgin and St. John lamenting over the Dead Christ.

Size—2 feet 3 high, 1 foot 9 wide.

(From the Roscoe Collection.)

"This picture is from the TRUCHSESSIAN Collection. The artist is known as one of the earliest engravers. His pictures are very scarce."—(*Old Cat*.)

"Too feeble for the master. In the fine motives and general character there are traces of VAN DER WEYDEN'S influence."—(*Waagen*.)

"Very weak. St. John's face the best, varying between VAN DER WEYDEN and MORALES."—(*G. Scharf*.)

STOSS.

No. 41. A Descent from the Cross, with many Figures.

Size—2 feet 2 high, 2 feet wide.

(From the Roscoe Collection.)

A curious production of an early German master, believed by Mr. Strutt to have practised engraving prior to either MARTIN SCHON or IS. VAN MECHELN, and to have been the tutor to the former, from the resemblance in their style.—(*See Bryan*.)

MICHAEL WOHLGEMUTH. 1434—1519.

"The MASTER OF ALBERT DURER, and known as the designer of the able woodcuts that appear in the Nuremberg Chronicle of 1493."—(*Old Cat*.) MICHAEL WOHLGEMUTH, and his School, conduct us to the close of the Fifteenth century, fully indeed into the Sixteenth. He is the most important and excellent of the German artists of NUREMBERG, who manifested an increasing independence of Flemish peculiarities. The groundwork of their style is a dry, truthful imitation of surrounding objects; but, in particular cases, with an evident leaning to the nobler type of beauty visible in the works of MARTIN SCHON. In his altar picture in the Imperial Gallery at Vienna, we recognise the master to whom ALBERT DURER was indebted for his education, and who there surpasses his great scholar in the expression of gentleness and simplicity."—(*Kugler*.)

"Als in der zweiten Hälfte des 15ten Jahrhunderts sich die naturalistische Kunstweise der Brüder VAN EYCK in Deutschland allgemein ausbreitete, bildete sich in Nürnberg vornehmlich durch den MICHAEL WOHLGEMUTH die fränkische Schule zu einem eigenthümlichen Charakter aus, für welchen ein Streben nach stylgemässer Composition, Harte, und Buntheit in Umrissen und Farben, und eine mehr zeichnende als malende Technik, bezeichnend sind."—(*Waagen*.)

No. 42. Pilate Washing his Hands after having Sentenced Christ, with the preceding and succeeding events in the background.

Size—3 feet 6 high, 1 foot 8 wide.

"This very fine work of art, with its companion, have probably been the wings of a splendid altar-piece. For colouring and finishing it cannot be surpassed; the characters of the heads are very masterly; the composition, as usual, is crowded with events before and after that which the picture represents; every part of the subject is told with spirit, and the preservation of this picture is perfect."—(*Old Cat.*)

No. 43. The Deposition. Christ taken from the Cross, and attended by his Mother and other Females, St. John the Disciple, St. Joseph of Arimathea, &c. The Resurrection and Ascension in the background.

Size—3 feet 6 high, 1 foot 8 inches wide.

"A picture of equal excellence. The heads of the females are finished with great delicacy."—(*Old Cat.*) These two admirable pictures had been ascribed to LUCAS CRANACH; but *Dr. Waagen* says positively,—"Two good pictures by MICHAEL WOHLGEMUTH, an incomparably rarer master by the way than LUCAS CRANACH."

"Admirable specimens of this artist, and very characteristic."—(*Dr. Barlow.*)

"Remarkably clear and sharp in colours. Details of armour marvellously wrought. The distant figures more slight and sketchy."—(*G. Scharf.*)

No. 44. The Presentation in the Temple, the Virgin only having the Gold Nimbus.

Size—1 foot 6 high, 1 foot 1 wide.

"A picture of the SCHOOL OF MICHAEL WOHLGEMUTH," (*Dr. Waagen*)—to whom it had been assigned. "It would appear that this picture is painted in distemper, which shows that, fifty years after JOHN VAN EYCK'S discovery, it was not universally adopted in Germany."—(*Old Cat.*)

"Painted with minute attention to details, but sadly deficient in proportion. The Virgin has a gold nimbus, although none at all is indicated round the head of the infant. Observe the dagger pointed at the breast of the Virgin, the inscription VNVS EST DEVS upon the front of the altar, and the bits of straw sticking out between Joseph's heel and the wooden sole of his clog. SCHOOL OF WOLGEMUTH."—(*G. Scharf.*)

No. 45. Virgin and Child; the latter receiving a Cup from the infant St. John—an illustration, probably, of some old legend. The Donor, in full robes, stands looking over a parapet.

Size—3 feet high, 2 feet wide.

"A very curious but coarse painting, illustrating a legend which I do not recognise. The seated female, to judge from the turban, and an inscription in the nimbus, is rather intended for St. Elizabeth than the Virgin Mary, who is clearly represented in a corresponding position in No. 46. Observe in both pictures the gold and yellow dotted and incised surface instead of sky. The back of panels retain traces of refined patterns on a polished gold surface."—(*G. Scharf.*)

No. 46. Virgin and Child. Angels drawing the Curtains of the Throne.

Size—3 feet high, 2 feet wide.

"Both these pictures are of the SCHOOL OF MICHAEL WOHLGEMUTH."—(*Waagen*.)

These five pictures, Nos. 405, 406, 411, 417, 418, of the Manchester Exhibition of the Art Treasures of the United Kingdom, were the *only* illustrations of this scarce and important artist, and two of them were considered amongst the finest of the known works of WOHLGEMUTH.

SIXTEENTH CENTURY.

Continuing and adjoining the GERMAN, DUTCH, and FLEMISH pictures of the FIFTEENTH century, will be found those of the SIXTEENTH, constituting the *first group* at the *farthest end of the right-hand side of the Gallery*, which is entirely devoted to the works of this golden age of art; arranged under these and the four celebrated ITALIAN SCHOOLS of this period. But in ITALY, the bloom of art gradually burst forth into all the fulness of perfect works; heavenly thoughts were embodied in perfect forms, and the highest dignity of man assumed a visible shape; whilst in GERMANY, art never wholly cast off the early trammels of a constrained style, and failed to realize the highest style of beauty, owing, perhaps, to the arbitrary sway and activity of an imagination unrestrained by the influence and repose of heavens rarely obscured by clouds, and of earth not wrapped in slumber, and deprived of the beauty of vegetation during more than half the year. In ALBERT DURER, the existing style of art attained its most peculiar and highest perfection, gifted as he was with a lively sense, as well for the solemn and sublime as for simple grace and tenderness, and, above all, with an earnest, truthful, feeling in art. The head of the School of FRANCONIA in the sixteenth century—that excellence to which he had raised GERMAN art in his last master work (“The Four Apostles,” taken from Nuremberg, and now in the Pinacothek at Munich, fruit of the deepest thought, and executed with overpowering force), passed away with *him*, and centuries saw no sign of its revival.

ALBERT DURER. BORN AT NUREMBERG 1471—DIED 1528.

No. 47. The Birth of the Virgin, from the Engraving, the attending Angel in the upper part not being included.

Size—1 foot 2 high, 10 inches wide.

(No. 484 of the Manchester Exhibition of the Art Treasures of the United Kingdom.)

“This curious specimen of art is painted in a free and able style, from ALBERT DURER’S design in a woodcut, in which, at the top of the composition, is an angel in glory attending the event.”—(*Old Cat.*) “A skilful copy from ALBERT DURER’S woodcut, only very red in its flesh tones.”—(*Waagen.*) See also the original Drawings and Engravings, Nos. 181 to 183.

SCHOOL OF ALBERT DURER.

No 48. St. Ann and the Virgin, in a Landscape.

Size—1 foot high, 8 inches wide.

“Much injured.”—(*G. Scharf.*)

HANS or JOHANSEN BALDUNG, cog. GRÜN. Born towards the close of the Fifteenth Century.

No. 49. Age and Youth.

Size—10 inches high, 8 inches wide.

This curious picture was in the *Roscoe* Catalogue ascribed to ANTONELLO DA MESSINA (1447—1476), an artist who travelled to the Netherlands to gain a knowledge of the art of painting in oil—at that period discovered by JOHN VAN EYCK; before which distemper colours, that is, colour mixed with yolk of egg and glutinous fluids, which dried quickly and required rapid execution, had been used in painting. But *Dr. Waagen* says of it—"Unquestionably a GERMAN picture, and of the style and period of HANS BALDUNG GRÜN"—a German painter and engraver (contemporary of ALBERT DURER, and rather in the Nuremberg style, but colder and more dry in colouring),—"therefore about 1510—1534;"—and it is, in consequence, transferred to its present situation. *Mrs. Jameson* says, "Not, I think, ANTONELLO." And *Professor Hart*, "Certainly not." *G. Scharf*, "Old German, coarse and vulgar."

Parallel to ALBERT DURER and his NUREMBERG SCHOOL, stands the SCHOOL OF SAXONY, with LUCAS CRANACH at its head, the other great artist of Protestant Germany. CRANACH has much in common with DURER, particularly in his simple conception of nature, and his smooth and somewhat thin, but still powerful colouring; but the deep earnestness and grandeur of DURER is replaced by a simple and childlike serenity, and by a soft grace almost bordering on bashfulness, and the general fantastic tendency of the time often shows itself forcibly. This collection was considered peculiarly rich and fortunate as regards the works of this Master; but the transfer of Nos. 42 and 43, on the authority of *Dr. Waagen*, to MICHAEL WOHLGEMUTH, leaves only the following illustrations.

LUCAS CRANACH, or SUNDER. 1470—1553. One of the greatest Artists of Germany at the opening of the 16th Century.

No. 50. The Artist's Wife, painted as a Female Sleeping by a Fountain.

Size—1 foot 8 inches high, 2 feet 6 inches wide.

(No. 457 of the Manchester Exhibition of the Art Treasures of the United Kingdom.)

Manifests his great care and finish, and skill in colour and composition, and bears the monogram of the artist, a flying dragon with a ring in its mouth.

"Deserting his own peculiar style, he often represents figures of this sort, and his Venuses in particular are frequently met with in galleries."—(*Kugler*.)

"CRANACH painted his wife several times in all the nudity of Venus.—A genuine picture."—(*G. Scharf*.)

"An undraped female figure; erroneously styled the wife of the painter. A genuine picture, inscribed with the dragon, and dated 1534; a smaller version of which is in the Royal Palace at Berlin."—(*Waagen*.)

No. 51. The Portrait of the Artist's Wife.

Size—1 foot high, 9 inches wide.

As a portrait painter he takes a high place, and is distinguished by his simple and faithful adherence to the forms of nature. In his best portrait works we see an affinity to the style of GRÜNEWALD. Both adopted the same breadth and hardness of feature; both possessed the same power of giving individuality to their figures.

On the back of the panel upon which this portrait is painted is written, as is believed, by the artist himself, "Effigies genuina Margaretæ Rauschen a Zigelburgh, sponsa Lucæ Kranach, &c.," with the winged dragon, the artist's mark.

"A female portrait by some German master of the same period as LUCAS CRANACH, of very animated conception and clear colouring."—(*Waagen.*)

"A spirited and well-executed female portrait in the style of CRANACH."—(*G. Scharf.*)

Next in general similarity of style, may be placed the contemporary Dutch painters of the SCHOOL OF HOLLAND, and of these the first is,

CORNELIUS ENGELBRECHTSEN OF LEYDEN? 1468—1533.

MASTER OF LUCAS VAN LEYDEN, AND CONTEMPORARY AND FRIEND
OF ALBERT DURER.

He painted in the manner of VAN EYCK. His works are much admired.

No. 52. The Martyrdom of St. Lawrence, with numerous figures.

Size—2 feet 11 inches high, 2 feet wide.

(From the Roscoe Collection.)

"Decidedly not by CORNELIUS ENGELBRECHTSEN, though of the old DUTCH SCHOOL."—(*Waagen.*) Attributed to LUCAS VAN LEYDEN in the first Roscoe Catalogue.

"A very poor, dark picture, with numerous figures and confused composition."—(*G. Scharf.*)

LUCAS VAN LEYDEN. 1494—1533.

"In general, and especially in all that regards external manner, this artist may best be compared with ALBERT DURER; but we rarely meet in his works with the grand features which distinguish this latter master."—(*Kugler.*)

Of his engravings, by which he is chiefly known, his paintings being extremely rare, *Dr. Waagen* says:—"A Netherlandish engraver who, with great command of his art, treated sacred subjects in a fantastic but still realistic manner."

No. 53. Portrait of a young Nobleman, with the Conversion of St. Hubert in the background.

Size—3 feet 1 high, 2 feet 7 wide.

(From the Roscoe Collection, where it was described as the artist's own portrait.)

"Hubert lived in Germany about the end of the seventh century. His early years were passed in fighting the battles of his country under Theodoric III., and in the sport of hunting, of which he was passionately fond. He was drawn from his worldly pursuits by the persuasion of his friends; but chiefly by the miracle which is represented in this picture. While hunting in the forest he met a stag with the crucifix growing between his horns. He was converted by the sight of this miracle, and became one of the most zealous supporters of the Catholic faith; and, having built and endowed several churches, he died in the odour of sanctity, and was canonized as Saint Hubert.

"This celebrated and beautiful picture is mentioned by Des Camps and Karl Van Mander, as having been painted by the artist at a very early age, to the astonishment of the artists of the time. It is wonderfully executed, full of subject, admirably disposed. The portrait is in the first possible state of preservation, very highly finished, and the inferior parts touched with much spirit. It is from the very select collection of the late Greffier Fagel."—(*Old Cat.*)

"The *subject* of St. Hubert, and not the picture, is mentioned by Van Mander. The principal figure does not represent St. Hubert, but the conversion of the Saint during a pleasure excursion is shewn, with very small and numerous figures in the distant landscape. Admirably finished, but very low in tone. Observe, the left hand glove of the principal figure is slashed, to display the ring."—(*G. Scharf.*)

"Portrait of a young Knight wearing a black cap, in an ample chestnut-coloured robe, bordered with black. In the landscape which forms the background is St. Hubert, to whom the stag is appearing, with a crucifix between its horns. Beautifully executed, like the finest miniature. In my opinion part of the wing of a large altar-piece, and one of the most finished of the very rare genuine pictures by this master. Formerly in the celebrated collection of Greffier Fagel."—(*Waagen.*) Describing the rich composition and admirable miniature-like execution of the Crucifixion in the Duke of Norfolk's collection, *Dr. Waagen* says—"Considering the fact, that ten genuine pictures by this celebrated master can scarcely be pointed out in all Europe, this one is of great value."

(This valuable picture was No. 452 of the Manchester Exhibition of British Art Treasures.)

LUCAS, or LUDWIG KRUG, or KRUGEN. Flourished about 1516, and died in 1535.

Bryan mentions KRUG as an engraver and painter, and says that, from the few prints we have of him, he appears to have imitated the style of LUCAS OF LEYDEN.

No. 54. The Nativity. The Virgin, kneeling and worshipping the Child lying on the ground, St. Joseph standing by with a lantern.

Size—1 foot high, 10 inches wide.

(From the Roscoe Collection; and No. 460 of the Manchester Exhibition of the Art Treasures of the United Kingdom.)

Engraved by the artist himself. The engraving is much valued in the best collections in Germany, and this picture is the only illustration of this rare painter in this country.

In the original Roscoe Catalogue it was attributed to "BALDOVINETTI, the Master of GHIRLANDAJO"—an old Florentine artist, mentioned by *Vasari*, and called by *Lanzi* "Pittor Nobile."

"This masterly picture, executed in the style of the German School, exactly agrees in the essentials with the well-known engraving by this master.—(*Bartsch*, vol. viii. page 536.)—(*Waagen*.)

"A pleasing, mellow, little picture."—(*G. Scharf*.)

UPPER GERMAN SCHOOL.

HANS HOLBEIN. 1498—1554.

One of the most important masters, in the opinion of *Kugler*, in the whole range of German art, and particularly distinguished as a portrait painter; his likenesses possessing a close simple adherence to nature, his figures a fine dignified repose, and excelling in power, warmth, and intensity of colour, as well as in beautiful fulness of form. In his celebrated Dance of Death, he has notwithstanding seized the *fantastic* principle, and carried it out in its deepest meaning, and with the most forcible poetic feeling.

He was the great portrait painter in England during the reign of Henry VIII.

No. 55. The Prodigal Son. In the foreground spending his Patrimony with his Mistress—playing at Dice with a Gamester, who sweeps the Money off the Table with one hand, and draws his Rapier with the other;—in the background, driven from the house by two Women; feeding the Swine; and returning to his Father.

Size—1 foot 3 high, 1 foot 11 inches wide.

(From the ROSCOE Collection.)

The different scenes of this interesting story are shown in the background, as was usual with the painters of that day; and the highly finished head of the prodigal is stated in the Roscoe Catalogue to be the portrait of the painter.

Dr. Waagen says, "This picture is of the artist's earlier period, in a yellowish tone, very highly finished, and full of life and spirit;" and he further particularly calls attention to it on these grounds, in his "Walk through the Art Treasures at Manchester, under the guidance of *Dr. Waagen*." Its number there was 469; and *Mr. Scharf* says, that though no specimen of HOLBEIN'S power in history painting, there are many amusing points of detail, the larger group forming only a very small part of the subjects contained in the whole picture—the rest being revealed in numerous small groups in the distant landscape.

No. 56. Portrait of Margu  rite de Valois, sister of Francis I.; with a small green Parrot on her right Hand; in a rich Dress;—background of crimson Damask.

Size—2 feet high, 1 foot 8 wide.

(From the Roscoe Collection.)

This picture was attributed by Mr. Roscoe to LEONARDO DA VINCI (1452—1519), with the remark that his pictures are so distinctly marked by a peculiar vivacity, grace, and elegance of design, as not easily to be mistaken for the works of any other master.—By the late Mr. Winstanley, after taking great pains with the question, to JANNET, family painter of Francis I., as in all probability a portrait of his sister Margaret de Valois, in the costume of the time. After subsequently describing it minutely and carefully, Dr. Waagen says (in his first publication, “Works of Art, &c.”) “This picture, which is executed throughout with the greatest delicacy, in which the hands especially are masterly, *is of the later and most finished time of HOLBEIN*; hence it is whiter in the lights, and greyer in the shadows, than in his earlier pictures. The Lady has a striking resemblance to Francis I., and is in all probability a relation of his; even Passavant noticed this likeness, and his surmise that it is Margaret de Valois is probably correct.” Mrs. Jameson (*Memoirs of the Early Italian Painters*) says, “The Falconer at Windsor I believe to be by HOLBEIN, and it is curious that this is not the first nor only HOLBEIN which has been attributed to LEONARDO. *There is one in the Liverpool Institute, and I have known others.*” Passavant’s words are, “A beautiful female portrait, sumptuously attired, by HOLBEIN, is here wrongly imputed (in Mr. Roscoe’s *Catalogue*) to LEONARDO DA VINCI. A similarity in the mouth to that of the Mona Lisa by that artist may have given rise to this misstatement, otherwise the features exhibit a striking resemblance to those of Francis I. The drawing of the hands is beautiful. A beautiful picture, unfortunately rather obliterated.”—(*Kunstreise durch England und Belgien.*)

P.S.—Whilst this (1851) Catalogue is in the press, Mr. Joseph Brooks Yates has shown me a memorandum, *just received from Dr. Waagen himself, with his present impression* of this Protean picture, and attributing it to “JEAN CLOUET, named JANNET, father of FRANCOIS CLOUET, also called JANNET;”—probably the well-known artist JANET, to whom Mr. Winstanley had always persisted in thinking that this Portrait should be assigned. Fiorillo (*Geschichte der Zeichnenden Kunste, Mahlerey in Frankreich*) however, only mentions FRANCOIS CLOUET, named JANET, and CORNEILLE of Lyons, as good portrait painters in the time of Francis I., the first the author of many portraits of royal personages and others in France, and the latter whom Brantome mentions as having seen at Lyons, where he had painted “En une grande chambre, tous les grands Seigneurs, Princes, Dames, &c., de la Cour de France.” Conflicting and unsettled opinions of *very high authorities*, giving with equal confidence, not only to different Masters, but successively to an Italian, a French, and a German School, a picture, which will, at all events, be found a first-rate, and very beautiful and interesting work of art, and which I still think I have rightly ascribed to HOLBEIN, and retained, as one of his finest and most undoubted works, in its present position.—T. W. R., Allerton Priory, 1851.

In Dr. Waagen’s last publication, “*Treasures of Art, &c.*,” in which a complete revision has brought the work up to the year 1853, he says, “The name of HOLBEIN was given by my authority” (*as well as with that of the other very eminent authorities cited above*) “in the Catalogue of 1851, to an admirable portrait of Margaret of Valois, sister of Francis I., and formerly quite erroneously ascribed to LEONARDO DA VINCI. But subsequent studies

have, to my regret, proved that the name of HOLBEIN is also incorrect; for having seen the portrait of Leonora, sister of Charles V. and wife of Francis I., at Hampton Court, by JEAN CLOUET,* father of the well-known FRANCOIS CLOUET, called JANET, I can no longer doubt that this picture is also by him. His works are also easily confounded with HOLBEIN'S later productions. Those of HOLBEIN may be distinguished by a more delicate understanding of forms, those of JEAN CLOUET by a more generally delicate, tender, and silvery tone, and by a smoother touch. The hands especially of this picture, though it is somewhat injured, are of singular beauty." In the Manchester Exhibition of Art Treasures, it was also singled out for attention by *Dr. Waagen*, as "of fine conception and a delicate silvery tone." *Mr. O'Neil* says, "HOLBEIN, quite correct, and an admirable specimen." *Mr. Scharf*, "Neither HOLBEIN nor DA VINCI, but CLOUET" (given in his Manchester Catalogue and Biographical Notices, No. 510, to FRANCOIS, called JEANNET or JANET, not to JEAN), "and very excellent in spite of injuries. Hands and bird admirably drawn."

Before this (1859) edition appears, I have the great satisfaction of sustaining the claims of HOLBEIN to this and other works now disputed, by the following important observations of *Dr. Barlow*. "This picture speaks for itself. At the first glance we know the person, and we think we know the painter also, HOLBEIN. The history of this discussion is very like what took place touching the portrait at Dresden, of a middle-aged man richly dressed, with a glove and dagger in the hand, once ascribed to LEONARDO DA VINCI, but since ascertained to be by HOLBEIN THE YOUNGER. In reference to the remark of *Dr. Waagen*, that this portrait should be ascribed to JEAN CLOUET on the strength of the famous portrait at Hampton Court of Leonora, Queen of Portugal, being supposed to be his, I have to say, that the said portrait bears the name of his son, commonly called JANET, and on the frame of the picture is written JANETTE. This is wrong, and probably not the only error, for there are some reasons for thinking that the portrait in question may prove to be by HOLBEIN after all, and one of his best pictures. *Mr. Redgrave*, *R.A.*, keeper of the royal pictures, has been kind enough to inform me, after a careful examination, that the execution is more Flemish in manner than what he has seen of JANET, that the portrait is a very fine one and in good condition, the hands finely painted without affectation of character. The remarks of *M. Villot*, Conservateur of the Louvre Gallery, on the questionable Francis I. portrait, now attributed to FRANCOIS CLOUET, that 'nous ne connaissons pas de portraits authentiques de JEAN CLOUET qui puissent nous servir de point de comparaison,' were made two years subsequently to *Dr. Waagen's* observations in 1853. The portrait of Leonora, hangs as a companion picture to one of the finest HOLBEINS at Hampton Court, the portrait of Henry VIII, which it very much resembles in manner, and like it has the peculiar green background so frequent in HOLBEIN'S portraits; and if it be by JANET, then was he as good a painter as HOLBEIN himself. But *Dr. Waagen* evidently doubted JANET (FRANCOIS CLOUET) and adopted his father JEAN, on what authority I am unable to learn. The two pictures by JANET which hang near the HOLBEIN, are feeble, delicate, and poor, compared with the noble and grandiose style, the facility of manner, fine colouring, and other qualities of the admirable portrait of Leonora."

* JEAN, the father of FRANCOIS CLOUET, rescued from unmerited oblivion by the Count Leon de Laborde (*Renaissance des Arts à la Cour de France*), was a far better painter than his Son, and occupied the same position at the Court of Francis I. that HOLBEIN did at that of Henry VIII. — (*Wangen*.)

In the NETHERLANDS we find at this period many artists, led by the fame of the great ITALIAN MASTERS to devote themselves to the study of ITALIAN ART; and one of the best of these, the founder of an extensive school, and contemporary with the great master of the SCHOOL OF BRABANT, QUINTIN METSYS of ANTWERP, is

BERNARD VAN ORLEY, called BERNARD OF BRUSSELS.
1490—1560.

This celebrated painter went very young to Italy, where he had the good fortune to become a pupil of RAPHAEL, and was employed in finishing several of the pictures, and in superintending the execution of the immortal Cartoons of that master. He was a favourite of Charles V., and his pictures ranked with those of the most celebrated masters of that day.

“Als die Urheber dieser ganzen Richtung sind JOAN MABUSE und BERNARDIN VAN ORLEY zu betrachten.”—(*Waagen. Verzeichniss der Königl. Gemälde Sammlung. Berlin.*)

No. 57. The Holy Family. The Virgin and Child under a Canopy; Joseph gathering Dates from a Palm-tree. Background, a rich landscape.

Size—2 feet 8 high, 1 foot 11 wide.

(From the Roscoe collection; and No. 505 in the Catalogue of the Manchester Exhibition of Art Treasures).

This picture was attributed by *Mr. Roscoe*, but not without much doubt, to LORENZO DA CREDI. *Dr. Waagen*, without hesitation, pronounced it the work of BERNARD VAN ORLEY; and says, “Finely executed by this artist in his rather cool flesh tones, from a composition by LEONARDO DA VINCI. The expression of tenderness in the mother is very deeply felt. The best Flemish work from an Italian original I have ever seen.”

“By a Flemish or German artist who has studied DA VINCI.”—(*G. Scharf.*)

The following works, some of which were once attributed with confidence to VAN EYCK, and his pupil HUGO VAN DER GOES (of whom *Mr. Scharf* contends that the Gallery really does not afford any undoubted example), are now, on his authority, and as the result of his professional examination, classed as productions of the succeeding century the SIXTEENTH, and as of the School and in the style of the above important Master, “the great Flemish exponent of RAPHAEL, and sometimes his deputy designer.”

SCHOOL OF BERNARD VAN ORLEY.

No. 58. The Crucifixion.

From the Collection of Joseph Brooks Yates, Esq., where this picture was somewhat unaccountably attributed to VAN EYCK, having been also given to WOHLGEMUTH. *Mr. Scharf* asserts that it *must* belong to a much later period; the costume of the soldiers being unmistakably that of Charles V. and Francis I. the cuirass such as was never seen before Charles V., and

that it was not at all improbable that it was the work of BERNARD VAN ORLEY." On my requesting his attention to our undoubtedly genuine, and surely *very* dissimilar example of this Master, he admits that he "made use of a word in too wide a sense," and that what he meant was, that these works were of the time and style of VAN ORLEY; his comment on that in question now being—"A coarse and crude work of the end of the SIXTEENTH century, probably Flemish."

"Decidedly neither VAN EYCK or WOHLGEMUTH. From the style of painting, and the armour of the soldiers, it is about the time of RUBENS, and unquestionably Flemish. It is not sufficiently good to be by the master of RUBENS, OTHON VAN VEEN, but it may be by some fellow pupil; it has not the systematized arrangement of colour and chiaroscuro, introduced by RUBENS, and followed by all his own pupils."—(*Frank Howard.*)

No. 59. St. Catherine, with a Sword.

Size—1 foot 8 high, 8 inches wide.

(From the ROSCÖE Collection.)

No. 60. The Magdalen, with a Box of Ointment.

Size—1 foot 8 high, 8 inches wide.

(From the ROSCÖE Collection.)

"The painter of these two beautiful female saints (attributed by *Mr. Roscoe* and on other more recent authority to HUGO VAN DER GOES) was a pupil of VAN EYCK, and esteemed one of the finest colourists of that SCHOOL. His pictures are in high estimation in Flanders; they possess a sweetness of character, and gracefulness of figure, much beyond the artists of that day, and are remarkable for the gracefulness of the heads, and elegance of the female figures."—(*Old Cat.*)

"Decidedly by a good painter of the NETHERLANDISH SCHOOL between 1500 and 1550."—(*Waagen.*)

"Not like VAN DER GOES."—(*Mrs. Jameson.*)

"Later Flemish works; like BERNARD VAN ORLEY."—(*G. Scharf.*)

"Evidently Italian pictures, painted after the communication between RAPHAEL and ALBERT DURER. The drapery of the Magdalen is clearly influenced by the wet paper drapery of ALBERT DURER. The costume indicates the same date."—(*Frank Howard.*)

It is with great reluctance, and not without great hesitation, that I remove these beautiful, and so long, it was supposed, unquestionable illustrations of this great and rare artist, in the Roscoe Collection, from their original position, to that convenient *dépot* for so much of what is of doubtful character, or not examined with enough of skill, care, and patience, to discriminate more accurately, the SCHOOL of VAN ORLEY. But the united decision of *Dr. Waagen* and *Mrs. Jameson*, after another careful examination kindly made at my request, and the professional opinion of *Mr. Scharf*, by which I am now in some degree bound to be guided, leave me no alternative; and I can only suggest that pictures so long, and on such authority, considered both genuine and *admirable* examples of VAN DER GOES, may still not be without their use as illustrations of the style of that earlier period, and that the following remarks of one whose conclusions are never carelessly or ignorantly formed, or advanced without strong and intelligible grounds, may still not be undeserving of attention. *Dr. Barlow* says, "Admirable indeed, and most valuable examples of this astonishing artist. VAN DER GOES flourished from

1467 to 1480, and perhaps a little later. His most important pictures are in the Church of the Hospital of Sta. Maria Nuova at Florence, founded by the benevolent Folco de' Portinari, and were ordered by one of his descendants. They are most remarkable in many respects, not only as works of art, but as shewing that painting was then more advanced in the Flemish School than in the Italian. I examined them attentively some years ago, and have a distinct impression of their admirable qualities, which it appears to me are seen also in these two figures of Saints. But *Dr. Waagen's* remark is so far correct, that the best works of VAN DER GOES do really appear to be later than they actually are, and there is much reason to believe that many genuine pictures of his exist, which are unfortunately in the same predicament as these; and, among them may be mentioned some of the best works attributed to ANTONY CLAESSENS, also of Bruges, and of the VAN EYCK School; were it not for the date, 1498, the two celebrated pictures in the Museum at Bruges might be attributed to HUGO."

No. 61. The Nativity. The Angel appearing to the Shepherds is painted in the background.

Size—1 foot 3 high, 1 foot wide.

(From the ROSCOE Collection.)

"This picture is of an early Venetian character, but has been attributed to VAN DER GOES: and by *Mr. Roscoe* to GIAN BELLINI."—(*Old Cat.*)

"Heavy late work. The angels exhibit an affinity to Venetian treatment."—(*G. Scharf.*)

"This is still more evidently, from the drawings of the small figures in the distance, an Italian work, but considerably later than GIAN BELLINI."—(*Frank Howard.*)

"Most probably VAN DER GOES, certainly not GIAN BELLINI; the written characters on the angels' scroll are Flemish, not Italian, and are certainly not the beautifully perfect characters of GIAN BELLINI."—(*Prof. Archer.*)

No. 62. Two Paintings, in highly ornamented panels of a peculiar form. A kneeling Donor, attended by St. John the Baptist, who again appears Preaching in the Distance. In the corresponding compartment, Mary Magdalen with the Ointment Vase, and in the distance, Wayfarers worshipping an Image on a Pillar by the Roadside.

Size—3 feet 6 high, 2 feet 8 wide.

A powerfully painted picture, in fine preservation, displaying the great labour, beautiful elaborate finish, and rich colouring, of the Flemish School; from the Collection of Joseph Brooks Yates, Esq., where it was attributed to VAN DER GOES. But it is classed by *Mr. Scharf*, with its present neighbours; and *Dr. Barlow* remarks on the former master, "that well authenticated works by him are rare, and that it is extremely probable that many of his genuine pictures pass as the works of other and later artists."

No. 63. The Virgin and Child in a Landscape, with Buildings, and Angels holding the Crown over her head. The Salutation is seen at the left, and the Annunciation at the right of the Picture.

Size—1 foot 1 high, 10 inches wide.

"This beautiful and highly-finished specimen" (attributed to HANS HEMLING, one of the best artists of the School of VAN EYCK) "is equal in every part to the finest works of ALBERT DURER. The graceful ease of

the angels, who are holding the crown over the head of the Virgin, is much in the Italian taste: the colouring of the whole appears to be in a very advanced period of the art. In the background are depicted, in beautifully pencilled small figures, the Annunciation and the Salutation."—(*Old Cat.*)

"A pleasing picture, but which, from the style of art, and also from the faded Haarlem blue in the sky and hills—a colour which only came into use in 1550—cannot possibly have been painted before that time. In every respect, also, it is inferior to **HEMLING**."—(*Waagen.*)

"About 1550."—(*Mrs. Jameson.*)

"A very pleasing **SIXTEENTH** century picture. The Salutation is seen at a house door to the left, and the Annunciation within a large window of the house, with a garden to the right. A heavy shower of rain falls upon the distant shipping."—(*G. Scharf.*)

Another of the most pleasing masters of this School, which, excepting in portrait, requiring direct adherence to life and nature, got no further than imitation of *external* types, without *internal* life, was the artist to whom the following picture is given in the Old Catalogue.

LAMBERT SUSTERMANN—called **LOMBARD**. 1500—1560.

This able German painter, pupil of **MABUSE**, studied in Italy under **ANDREA DEL SARTO**, obtaining the grace, elegance, and neatness of the pencil of that great master. On returning to his country, **LIEGE**, he endeavoured to introduce the Italian taste among his countrymen, but, failing in his laudable endeavours, he partly adopted the style of his country, but could never totally leave the refinement of the style he had acquired. **LAMBERT SUAVIUS** engraved from his works, and the similitude of the names has caused the painter to be called **SUABIUS**. His pictures are scarce, and are remarkable for the correctness of their drawing, and are frequently mistaken for the works of one or other of the Italian masters. But *Dr. Waagen and Mr. Scharf* now give it (and *Mrs. Jameson* does not dissent from their conclusion) to

IAN MOSTAERT. 1474—1555.

A very able and admirable painter of history and portraits (the Court painter of Margaret of Anjou), born at **HAARLEM**—all whose works show a great deal of spirit and judgment, and whose landscapes are distinguished by a neat manner, and a number of small well-designed figures.—(*Pilkington and Fuseli.*)

No. 64. The Madonna and Child. In the background the Murder of the Innocents, in small spirited Figures.

Size—1 foot 2 high, 1 foot wide.

(From the **ROSCOE** Collection; and No. 485 of the British Art Treasures in the Manchester Exhibition.)

Dr. Waagen, in his first work, gave *this* picture to **HERRI DE BLES** (**CIVETTA**), but says in his last:—"I formerly believed this to be a **CIVETTA**, but my subsequent studies in churches and collections in Belgium, have convinced me that it is a **IAN MOSTAERT**."

"**MOSTAERT**."—(*G. Scharf.*)

HERRI DE BLES, called CIVETTA. 1480—1550.

No. 65. Christ on the Mount of Olives.

Size—1 foot high, 1 foot 4 wide.

(From the Roscoe Collection.)

To this artist, one of the older Masters of the sixteenth century in the NETHERLANDS, *Dr. Waagen* gives this, as he describes it,—“*delicate little picture*,”—“therefore, at least forty years after the death of MARTIN SCHÖN;” to whom it had been ascribed in the Roscoe Catalogue. The Owl pictures of this master, as they were called from his peculiar mark, the Civetta, were so delicately pencilled and finished, and his landscapes so agreeably invented and well executed, as to have been in great request even in Italy. “They are very curious, rare in commerce, and much esteemed.” *Stanley’s Bryan*.

MARTIN SCHÖN, or SCHONGAUR. 1453—1499. *Bartsch*, *Ottley*, *Stanley*.—1488. *Waagen*. Was, the old *Roscoe* Catalogue says, at the head of a large family of artists, engravers as well as painters, and that part of this picture (the figures of Christ and his Apostles) has been engraved by this artist himself. He coincides with the Flemish masters in his views of life, but does not thoroughly agree with them in his execution. He gives to his figures, *Kugler* says, a peculiar expression of earnest mildness and piety, which seems the result of a mind at rest within itself, and with the world; no feeling of narrow-minded devotion or fantastic enthusiasm, but the tranquillity of a noble manly soul. *Dr. Waagen*, that this greatest German painter and engraver of the fifteenth century unites with a knowledge of the laws of composition, a beauty and purity of religious feeling in the heads of his Saints, which places him in close affinity with his contemporary, PIETRO PERUGINO.

JOHANN ROTTENHAMER. 1564—1606.

No. 66. The Offerings of Cain and Abel.

Size—10 inches high, 8 inches wide.

This artist was born at Munich, but studied in the ITALIAN, more particularly the VENETIAN SCHOOLS, and showed ability, painting small pictures of historical subjects ingeniously composed, and touched with great neatness and spirit, though with much of formality and mannerism; and never losing entirely the taste of his own country. The backgrounds are frequently painted by JOHN BREUGHEL.

“Not ROTTENHAMER.”—(*G. Scharf*.)

PETER BREUGHEL. 1569—1625.

No. 67. The Resurrection of Christ, with the announcing Angel and numerous Figures.

Size—4 feet 9 high, 3 feet 7 wide,

“A well known composition of HELL BREUGHEL.”—(*G. Scharf*.)

PETER, the elder brother of JOHN (called "VELVET BREUGHEL"), was surnamed HELL BREUGHEL, from the peculiar and fearful scenes he delighted in painting; peopling the world with the most extraordinary, fantastic, glassy-looking forms, recalling the strange old master, JEROME BOSCH. He finished very highly, and often showed a fine feeling for landscape composition.

OLD FRENCH SCHOOL.

No. 68. The Burial of Christ. A Pietà attended by Saints.

Size—3 feet high, 2 feet 5 wide.

(From the Roscoe Collection.)

This curious early picture of the French School is on wood, and would appear, from an almost illegible old French inscription, to have been the votive offering of some "*miserable victime*" in the year 1504. The heads are surrounded with gilded glories. The expression of the countenances is pleasing and natural. The last line of the inscription appears to be:—

"PRIES DIEU QU'IL LUI DONNE LA VIE ÉDURABLE."

"Very remarkable, but quite covered with cracks, and too dirty for any exact opinion."—(*Waagen*.)

"From the costume and style of painting, I should judge this picture to be after the visit of NICOLO DEL ABATI" (1512—1571), "to decorate Fontainebleau."—(*Frank Howard*.)

It was No. 470 of the British Art Treasures in the Manchester Exhibition.

ITALIAN SCHOOLS OF THE SIXTEENTH CENTURY.

With the great masters of the SIXTEENTH CENTURY, we also enter, somewhat later, on the period of the highest development and decline of the ITALIAN SCHOOLS. All the elements which had existed apart and composed distinct styles—all the qualities which had been successively and exclusively developed—were united for a short period, of little more than a quarter of a century, in immortal master works, representing the most elevated subjects in the noblest form, and with a depth of feeling never since equalled. At the head of this new period, *Dr. Kugler* places LEONARDO DA VINCI, whose genuine works are very rare, but who, after leaving Florence, formed numerous scholars in Upper Italy, and particularly at Milan, by whom most of the works attributed to a master, who painted slowly, and could never satisfy himself, were at all events finished. As already stated, the No. 56 in this gallery is no longer attributed to this great master; but LORENZO DA CREDI (See Nos. 25 and 57) was the contemporary of LEONARDO in the school of ANDREA VEROCCHIO, who copied his companion most successfully, although his original compositions are limited to the narrow circle of tranquil Holy Families, painted in a simple graceful manner, with occasionally something of the style of PERUGINO.

This collection, however, possesses a genuine and most valuable and interesting production, the work of MICHAEL ANGELO BUONAROTTI, who (like LEONARDO) led the way in accomplishing the perfection of art, and shone as one of its brightest lights—a spirit which knew how to embody its profound thoughts in distinct creations, without having recourse to the symbolic veil—one whose figures,

so to speak, have a certain architectural grandeur, the expression of primeval strength, stamping them, whether in motion or in rest, with a character of the highest energy, of the intensest will.

MICHAEL ANGELO BUONAROTTI began his career in the SCHOOL OF GHIRLANDAIO, but soon turned to the study and practice of sculpture; and, like his rival LEONARDO, was at once architect, sculptor, painter, and equally great in each art—as well as an excellent poet and musician, conversant with science, and a profound anatomist. His most perfect works are those in the Sistine Chapel at Rome; and the Prophets and Sybils—mighty beings who, while they feel and bear the sorrows of a corrupt and sinful world, have power to look for consolation into the secrets of the future—are the most wonderful forms that modern art has called into life. The prince of painters, RAPHAEL, is said to have often exclaimed, that he thanked God he was born in the days of MICHAEL ANGELO.

FLORENTINE SCHOOL.

MICHAEL ANGELO BUONAROTTI. 1474—1563.

No. 69. Christ and the Woman of Samaria at the Well. Painted in chiaroscuro.

Size—2 feet 6 high; 1 foot 11 wide.

(From the Roscoe Collection.)

Engraved by Ant. Lafrery and N. B. Lotaringus.—Landon: Vol. I. Pl. 42. Vies et Œuvres des Peintres—Michel Angelo.

(It was No. 34 of Mr. William Young Ottley's Sale Catalogue, 1811; and No. 184 of the Manchester Art Treasures Exhibition, 1857.)

"A masterpiece of art, designed by MICHAEL ANGELO for the Marquis del Guasto, for the purpose of being painted in oil by JACOPO CARRUCCI (called PONTORMO (1493—1558), a scholar of ANDREA DEL SARTO)—formerly in the collection of the King of Naples at Capo di Monte, and brought to this country by the late *William Young Ottley, Esq.*" (*Old Cat.*)—By him, by Mr. Roscoe, and by many other connoisseurs, and in Italy, its genuine character was never doubted. But *Dr. Waagen* says of this valuable work, "From MICHAEL ANGELO'S well-known composition of Christ with the Woman of Samaria, painted in chiaroscuro. *Imbued in an unusual manner with the spirit of MICHAEL ANGELO, and therefore certainly by one of his best Scholars,*" and (remarks on the Raising of Lazarus, in the National Gallery) that "not a single painting in oil by him can be positively pointed out;" and that the only easel pictures of his known to exist are that in the Tribune at Florence, and Mr. Labouchere's Holy Family, assigned to GHIRLANDAJO, but now known to be by his illustrious pupil. *Dr. Kugler*, too—in an enumeration of a few of the small number of easel pictures ever painted by an artist who usually allowed his scholars and other artists to copy his cartoons, and, as a counterpoise to the SCHOOL of RAPHAEL, thus united his own admirable drawing with the beautiful colouring of the VENETIAN SCHOOL—mentions this work as "executed by one of his best Scholars." The comment made to me by *Mrs. Jameson* is, "the Composition of MICHAEL ANGELO, but not painted by him I think, or, rather, I am sure." On the other hand, *Dr. Thomas Stewart Traill* of Edinburgh, formerly President of the Institution, and whose name stands so high in all ways, concurred with Mr. Roscoe in thinking this an actual work of BUONAROTTI, and was confirmed in this opinion by having seen several of his drawings in the collection of the King of Holland before it was dispersed, "*like this in every respect.*"

Dr. Barlow, too, says, "Those acquainted with the peculiar style of MICHAEL ANGELO, with his severity and greatness of manner, can have no doubt as to the authorship of this design in ascribing it to the mighty Florentine."

"A *chiaroscuro* painting, probably an emanation from the School of MICHAEL ANGELO, well known by an old engraving, and remarkably bold in conception, but with the same peculiarities and faults as the famous *chiaroscuro* design from MICHAEL ANGELO'S cartoon at Pisa—now at Holkham."—(*G. Scharf.*)

Mr. Ottley says, "One of the three compositions which MICHAEL ANGELO made for the Marchioness of Pescara, in monochrome, and a work in which we recognize a grand simplicity of treatment, very appropriate to the occasion—one not of action, but of thought." "One of the very few undoubted productions of his hand in this country."—*Art Treasures Examiner.*

The question as to the hand of the master, or of one of his best scholars, is really not one of much consequence, as there is no question, and there can be no doubt, that here is found one of those extremely rare opportunities of becoming acquainted with a grand and striking example of the noble simplicity and severity, and bold conception, of one of the genuine works of MICHAEL ANGELO.—(*T. W. R.*)

The foremost of the SCHOLARS of MICHAEL ANGELO is VENUSTI—distinguished by delicate and neat execution, beauty of colouring, and grandeur of composition; and who was also a pupil of PERINO DEL VAGA—(1500—1547.)

MARCELLO VENUSTI. 1515—1576.

No. 70. A *Silentium*; or, Infant Christ asleep in the Lap of the Virgin, attended by St. John and St. Joseph.

Size—11 inches high; 8 inches wide.

"A highly finished picture on copper, from the magnificent design of MICHAEL ANGELO, who frequently made the sketches for VENUSTI, as well as for SEBASTIAN DEL PIOMBO. The graceful figure of the sleeping infant is most admirable. Many pictures of this subject are known, but there is a difference in the composition of each of them."—(*Old Cat.*)

"The well-known Holy Family with the Sleeping Child; only that two angels holding the curtains are introduced here. Not good enough for MARCELLO VENUSTI."—(*Waagen.*)

"Composition by MICHAEL ANGELO."—*Mrs. Jameson.*

It was No. 224 in the Catalogue of the Manchester Art Treasures Exhibition, and was entered as MARCELLO VENUSTI,—"*a Silentium, after MICHAEL ANGELO;*" and is referred to by *Mr. Scharf* with the MICHAEL ANGELO class of the Florentine School, under the head of the famous "*Silentium,*" so often engraved by BONASONI and others, and *as appearing in two forms in that exhibition,* this beautiful little picture, and No. 187 "*on a large and very pretentious scale.*"

FRANCESCO DE ROSSI, or DE SALVIATI. 1510—1563.

No. 71. The Virgin and Child, with St. John.

Size—1 foot 2 high; 7 inches wide.

"A cabinet picture, by a master who ranks in the Florentine school as a successful pupil of MICHAEL ANGELO, and was also an intimate friend of GIORGIO VASARI, and allied to him in style."—(*Old Cat.*)

GIORGIO VASARI. 1512—1574.

No 72. St. Peter, St. Paul, and St. Jerome.

Size—4 feet 10 high; 5 feet 6 wide.

"Vasari studied under MICHAEL ANGELO, and with ANDREA DEL SARTO. The grandeur of design of the school of the former, and the chaste colouring of the latter, are united in this picture. The figures are full of animation."—(*Old Cat.*)

(No. 195 of the Manchester Art Treasures Exhibition)

"Bel quadro di GIORGIO VASARI."—(*Cavalcaselle.*)

"Genuine, and, for him, careful."—(*Waagen.*)

"A fine picture."—*G. Scharf.*

"A capital picture."—*Dr. Barlow.*

Whatever the excellence of some few of the works of this versatile artist—and this is, without question, a fine picture and a masterly composition—they conduct us to the period of that decline of art, want of repose, simplicity and truth, that mannerism, which MICHAEL ANGELO himself lived to witness in his imitators and copyists. VASARI'S greatest merit consists in his literary labours, his great and valuable biographical work:—"Vite de' più eccellenti Pittori, Scultori, ed Architetti," published in 1550, 3 vols. quarto.

SCHOOL OF ANDREA VANUCCI, called DEL SARTO, 1488—1530—(*Vasari*)—1550.

No. 73. The Virgin, with the Infant standing on a Cushion, and St. John the Baptist by her side.

Size—2 feet 3 high; 1 foot 8 wide.

"A specimen of the FLORENTINE SCHOOL, by a contemporary of MICHAEL ANGELO (FRA BARTOLOMMEO DI SAN MARCO—called IL FRATE. 1469—1517.), showing, by a fine state of preservation, the colouring of that period of the art in Florence. The drawing of the figures resembles that of ANDREA DEL SARTO, but the composition is peculiarly that of FRA BARTOLOMMEO, and marks the manner of that great artist, to whom RAPHAEL was indebted for his colouring, and whom he taught to improve his perspective."—(*Old Cat.*) "Cattivissima copia d' un quadro di ANDREA DEL SARTO."—(*Cavalcaselle.*) "An inferior picture of his School."—(*Waagen.*) "PULIGO." (See Nos. 75 to 77.)—(*O'Neil.*) "A long way after ANDREA DEL SARTO, and totally distinct from FRA BARTOLOMMEO."—(*G. Scharf.*) See Nos. 179 and 180.

ANDREA, surnamed "Senza errori," followed the general style of FRA BARTOLOMMEO, but with less of the religious seriousness and sincerity in the treatment of holy subjects than the elder master, his pictures being characterised by a more amiable cheerfulness, a childlike innocent gaiety. He was at the head of a school of art which has produced some fine painters; and, such was the fascination of his pictures, that artists of every part of Italy adopted his style, and became his imitators, if not his pupils. His design was correct, and his colouring harmonious and lively—his Madonnas and Children were eminently beautiful.—But "in all his pictures, even the finest, we feel the want of real elevation of sentiment and expression."—(*Mrs. Jameson.*)

No. 74. The Virgin and Child, and St. John the Baptist, in a circle.

Size—2 feet high; 2 feet wide.

"A feeble performance of his school."—(*Waagen and Cavalcaselle.*)

"A miserable circular picture, of a very late time."—(*G. Scharf.*)

DOMENICO PULIGO. 1475—1527.

Born at Florence, and a disciple of GHIRLANDAIO, in whose school he not only became superior to all his companions, but was esteemed to be at least on an equality with his master. He had a commendable taste of composition and design, and was very excellent in his colouring.—(*Pilkington.*)

PULIGO was also the friend and scholar of ANDREA DEL SARTO, and profited much by studying his works, and frequently painting from his designs. His pictures are so much in the manner of the master, as to be frequently mistaken for the works of ANDREA DEL SARTO, but the natural grace of ANDREA is often lost in a sort of vagueness and uncertainty.—(*Kugler.*)

No. 75. The Virgin, with the Infant in her arms in Glory, and surrounded by Cherubim.

Size—4 feet 8 high; 2 feet 8 wide.

“A rich mellow picture.”—(*G. Scharf.*)

No. 76. St. Catherine Treading on a vanquished Enemy.

Size—4 feet 8 high; 1 foot 10 wide.

No. 77. St. Peter, Nolasco with the Manacles, showing his Devotion to the Manumission of Christian Captives.

“St. Leonard.”—(*G. Scharf.*)

Size—4 feet 8 high, 1 foot 10 wide.

“It was to the monks of an order established by this saint that Cervantes owed his liberation from slavery. These three pictures decorated a religious establishment at Palermo, from whence they were brought into this country by an agent for the Pope, and were most highly valued. Although they are decidedly of the FLORENTINE SCHOOL, yet for grace, simplicity, and loveliness of character, they may rank with the finest works of the ROMAN.”—(*Old Cat.*)

ROMAN SCHOOL.

Of the UMBRIAN and ROMAN SCHOOLS this collection affords but imperfect illustration; and of the works of that greatest of all names in the history of art, RAPHAEL SANZIO D'URBINO, it is not probable that more than good early copies can ever be reasonably hoped. VASARI paints *him* as a magician, whose presence diffuses joy and happiness, makes the marvellous possible, and effects the closest union between the most opposite minds. This magic power is the spirit of beauty, which filled his whole being, and shines through all his creations. LEONARDO laboured to convey, by colour and light and shade, the impression of beauty and the illusive effect of rotundity. MICHAEL ANGELO turned *his* whole attention to the definition of form, and the expression of life and power through movement and action. In both, *beauty* of form is to be considered a secondary element; but in RAPHAEL, on the other hand, it is the expression of elevation of mind, and of the utmost purity of soul—and the beautiful harmonious development of form, was *his* first aim.

RAPHAEL SANZIO D'URBINO. 1483—1520.

By or after.

No. 78. The Transfiguration.

Size—4 feet 7 high, 3 feet 4 wide.

Of this noble work, his last, and generally considered one of the finest and most wonderful oil paintings ever produced by Art, having been painted in competition with the “Raising of Lazarus,” in the National Gallery, by MICHAEL ANGELO and SEBASTIAN DEL PIOMBO, this collection now possesses an early copy—differing a little in some points from the original, and which has been supposed to be a sketch by the Master, finished by a Pupil.

“Gives the general expression, composition, and colouring well, and the tone of colour and distant general effect are very satisfactory; but I find the forms to be very ignorantly rendered, and the execution to be very inferior, and injured in parts by re-painting.”—(*G. Scharf.*)

No. 79. The Holy Family.

Size—4 feet 7 high, 3 feet 6 wide

A copy of one of these unrivalled works of this great Master by INNOCENZIO FRANCUCCI or DA IMOLA (1494—1550), scholar of FRANCIA and others, but who threw aside every thing to follow RAPHAEL, and whose works, says *Fuseli*, "breathe the very spirit of RAPHAEL even more than those of his own scholars;" so that "in some of them he approaches so near to the beauty and simplicity of RAPHAEL, that they appear to have been painted from *his* designs."

"Fine, and valuable."—(*Professor Hart.*)

"The Holy Family by IMOLA, after RAPHAEL; an admirable copy."—(*Dr. Barlow.*)

The numerous scholars and followers of RAPHAEL, many of whom assisted him in his great works in fresco, were generally mere imitators of his external forms—cold, formal, insipid, or, where creative original power displays itself, deviating into exaggeration and perversity.

GIULIO PIPPI, surnamed ROMANO, is the ablest and most celebrated of the pupils of RAPHAEL, and caught the energy and spirit of his master, but entirely lacked his delicacy of feeling; although while under his influence this artist imitated his manner, and copied his pictures so successfully, that it is difficult for the best judges to distinguish them. He was not less distinguished as a painter in oil, than fresco.

GIULIO ROMANO. 1492—1546.

No. 80. A Procession of Figures and Elephants.

Size—1 foot 8 inches high, 2 feet wide.

This sketch was No. 185 of the Manchester Art Treasures Exhibition, and, says *Mr. Scharf*, with the No. 176 ("The Conversion of St. Paul"), shows the nature of the subjects in which GIULIO ROMANO delighted.

"A classical sketch in chiaro-oscuro from the GYMN Collection."—(*Old Cat.*)

"A very fine and genuine sketch, seemingly on paper, partly with fine pen outline and bistre."—(*G. Scharf.*)

"Very spiritedly composed, and admirably executed in chiaroscuro."—(*Waagen.*)

GIAN FRANCESCO PENNI—called IL FATTORE. 1488—1528.

No. 81. St. Jago, the tutelar Saint of Spain, on Horseback, attended by two Saints on Foot.

Size—9 inches high, 6 inches wide.

"Painted by the favourite friend and most confidential scholar of RAPHAEL, who left him heir to his property," (*Old Cat.*)—with GIULIO ROMANO, coheir of his *artistic* effects.

"A spirited design, but later than PENNI."—(*G. Scharf.*)

DOSSO DOSSI. ABOUT 1490—1560.

No. 82. The Circumcision.

Size—1 foot high, 11 inches wide.

(No. 203 of the Manchester Exhibition of the Art Treasures of the United Kingdom, and almost the only illustration of the beautiful works of this rare and interesting Master.)

"A beautiful and delicate little picture, in which the influence of his fellow-countryman GAROFALO is clearly seen, so that it should not be placed (as it was in the former '1851' Catalogue) in the Upper Italian Schools of the latter end of the 16th century, but amongst the masters of 1500-1550."—(*Waagen.*)

"DOSSO DOSSI.—Fine, pure, and brilliant in colour, much resembling MAZZOLINO DI FERRARA."—(*G. Scharf.*)

"The cabinet pictures of DOSSO DOSSI are of extreme rarity, and are considered to rank with those of the first Italian artists. He was a native of Ferrara, and his works display the style of that school, as well as the influence of GIORGIONE."—(*Old Cat.*)—*Dr. Kugler*, however, classes him with the followers of RAPHAEL, as his works, though more finished in the colouring, very much resemble those of his countryman, GAROFALO (a close imitator of RAPHAEL'S style—a RAPHAEL in miniature)—and he too passed some time in Rome, but not until after RAPHAEL'S death. MAZZOLINO DI FERRARA, from the place of his birth (1481—1530), was also a pupil of LORENZO COSTA.—(See No. 27.) His works are finely finished, and each object is designed with great neatness and precision.

AN OLD FRESCO OF THE ROMAN SCHOOL.

No. 83. A Head cut from a Wall in Rome—in Fresco.

Size—11 inches high, 1 foot wide.

"It was purchased there by an eminent English artist at the time the building was destroyed, and brought to England. It was said to be by RAPHAEL."—(*Old Cat.*)

"Pity to mention the name of RAPHAEL in connection with such a picture."—(*Mrs. Jameson.*)

"A miserable thing, faintly reminding one of the profile of the lame man in RAPHAEL'S Cartoon of the 'Beautiful Gate.'"—(*G. Scharf.*)

SCIPIONE (PULZONE) DA GAETA—called SCIPIO GAETANO. 1562—1600.

This painter is ranked both in the NEAPOLITAN and ROMAN schools. His works are held in high estimation for a graceful design and tasteful execution. He painted portraits of Pope Gregory XIII., and other leading characters of the day.—(*Old Cat.*)

No. 84. The Annunciation. After RAPHAEL.

Size—1 foot 1 high, 10 inches wide.

(No. 142 of the Manchester Exhibition of the Art Treasures of the United Kingdom, and the only example of the Master.)

"Engraved in Landon, Vol. III. p. 151. A similar picture by PULZONE is at Naples. Museo Borbonico, Vol. XIV., cav. 16."—(*G. Scharf.*)

"This picture is from a composition attributed to RAPHAEL."—(*Landon: Raphael.*)

"Very graceful; but the work of a master of the first half of the sixteenth century."—(*Waagen.*)

VENETIAN SCHOOLS.

Whilst chronologically the four following artists belong to the 16th century, and some of them were scholars of GIORGIONE, they have adhered so closely to the style of their master, GIOVANNI BELLINI, that they rather seem to range under the preceding century, and have been actually so classed by *Kugler*. These early masters (BELLINI, see Nos. 30 to 33,) formed a great number of Scholars, who may be divided into two groups. Of that group of imitators distinguished by a soft and graceful manner, are—

PIETRO DEGLI INGANNATI.

No. 85. The Marriage of St. Catherine, in the presence of St. Michael and St. Veronica. The head of St. Catherine appears to be a portrait, probably of a poetess of the time, as it is surrounded by a wreath of myrtle.

Size—2 feet 3 high ; 3 feet 1 inch wide.

(From the Roscoe Collection.)

This picture was thought by *Mr. Roscoe* to be a FRANCESCO FRANCIA the friend and correspondent of RAPHAEL, who, in one of his letters, says, "that he has not found in the works of any other painter Madonnas more beautiful, devout, and better designed ;" but it has since been assigned to PIETRO DEGLI INGANNATI. *Dr. Waagen* describes it as "a carefully executed picture of genuine religious feeling by PIETRO DEGLI INGANNATI, an imitator and follower of GIOVANNI BELLINI ;" and says, "I formed my opinion from a picture in the Berlin Museum, inscribed 'Petrus de Ingannatis.' " No other Scholar of BELLINI, says *Dr. Kugler*, has perhaps retained the religious spirit of the master with such sweetness and repose.

"The female figure of the Donor has beautiful brown hair encircled with myrtle, in the Venetian fashion of the period, and was probably a poetess. The Saviour raises his hand to her, but no ring is visible, and the lady joins her hands in prayer. A very pleasing and delicate picture, but the subject is not the marriage of St. Catherine."—(*George Scharf*)

GIROLAMO DA SANTA CROCE. FLOURISHED FROM 1520—1552,
Influenced in his latter works by GIORGIONE and TITIAN.—*See also*
Nos. 32 and 34.

No. 86. The Resurrection of Christ. On the right hand, St. Catherine gazing at him with intense interest, and the Donor, a little woman dressed in white ; on the left hand St. Benedict ; in the foreground two Rabbits playing.

Size—2 feet high ; 2 feet 6 wide.

No. 82 of the Art Treasures of the United Kingdom in the Manchester Exhibition.

"It is from the Riccardi Palace, at Florence."—(*Old Cat.*)

"Is not this a poetical rendering of the espousal of St. Catherine ? Christ rising from the tomb presents her the ring."—(*Professor Archer.*)

"Particularly noble in the characters, warm in the colours, and in admirable preservation."—(*Waagen.*)

"Manifesta tutti i caratteri della scuola Friulana, ed è un SANTA CROCE ben conservato."—(*Cavalcaselle.*)

"A genuine SANTA CROCE. The figure of Christ issuing from the tomb offers a ring to the smaller kneeling female. Numerous figures in the distant landscape."—(*G. Scharf.*)

Of the other group, of a severer and more sculpturesque manner, are,—

VINCENZIO CATENA. ABOUT 1500, AND DIED 1530.

No. 87. The Virgin and Child blessing the Donor, or Votary. It is probably a portrait of the Painter himself, on whom the Infant Christ is bestowing his benediction.

Inscribed "VINCENTIVS CHATENA F."

Size—2 feet 5 high; 3 feet 7 wide.

(From the ROSCOE Collection; and No. 67 in the Manchester Exhibition of the Art Treasures of the United Kingdom, in which it was the only illustration of the master.)

"Still quite in the style of his master, GIOVANNI BELLINI. The characters are pleasing though unimportant, the flesh yellowish in the woman, a full brown in the men. Portrait of the Donor very animated."—(*Waagen.*)

CATENA was a wealthy citizen at Venice, who devoted himself to the arts, and was the pupil of GIOV. BELLINI and GIORGIONE, but adhered to the style of the BELLINI; and the circumstance of this fine work of art having been signed by the painter, has probably prevented its being attributed to BELLINI, whose works it so much resembles. This master is however, *Dr. Waagen* says, often mistaken for GIORGIONE. *Signor Cavalcaselle* considers this one of the most beautiful and best preserved pictures of the VENETIAN SCHOOL of this period that he has ever met with, and a work every way worthy of GIOV. BELLINI;—so superior to CATENA, that, notwithstanding the name, he would rather assign it to CIMA DA CONEGLIANO. (See also No. 26.)

"A very remarkable and important picture."—(*G. Scharf.*)

GIORGIONE and TITIAN, both also scholars of GIOVANNI BELLINI, were at the head of the great artists of the VENETIAN SCHOOL; as great in *colour*, in the admirable mastery with which they give the warmth of life to the colour of flesh, imitate the splendour and brilliancy of every different material, and render *this* technical skill the means of expression, of characteristic and elevated conception, as MICHAEL ANGELO and the great masters of the FLORENTINE SCHOOL in carrying out the *principle*, and RAPHAEL and the ROMAN SCHOOL the *beauty, of form*.

GIORGIO BARBARELLI DA CASTEL FRANCO, called
GIORGIONE.—1477—1511.

Distinguished for his beautiful colouring, and his effective treatment of light and shade, and for a general objective truth of representation, acquired by referring to nature on all occasions. "He dressed his figures wonderfully well."—*Du Fresnoy.*

No. 88. A Portrait of Guidobaldo Montefeltro, Duke of Urbino.

Size—2 feet 10 high, 2 feet 2 wide.

(From the Roscoe Collection.)

"The Dukes of Urbino were great patrons of literature and the arts. Guidobaldo was not more learned than warlike. RAPHAEL introduced the portrait of one of this family into his celebrated fresco of the School of Athens. In person this nobleman greatly resembled the painter, and was his intimate friend and liberal patron."—(*Old Cat.*)

"An effective large head."—(*G. Scharf.*)

Whilst *Dr. Waagen* (in his first work) described this picture as—"GIORGIONE, portrait of Guidobaldo de Montefiore, Duke of Urbino. In the noble conception, and deep gold tone, worthy of this master"—that most severe and sceptical of critics, *Signor Cavalcaselle*, observed, "That it does not even belong to the VENETIAN SCHOOL, but to the TUSCAN, and is the work of some student of RIDOLFO GHIRLANDAJO, ANDREA DEL SARTO, and PONTORMO."

Now, in his last work, "Treasures of Art, &c., 1854," *Dr. Waagen* says of this Portrait, "Whether intended for this individual or not I cannot say. Also, when I formerly stated that this picture, for beauty of conception and warmth of tone, was worthy of GIORGIONE, I by no means meant to declare that I thought it a work of his own hand, *as here*" (*i. e.*, in my Catalogue of 1851) "*stated*. It may possibly be by one of his less known scholars; such as MORTO DA FELTRE or LORENZO LUZZO." The statement which *Dr. Waagen* here contradicts, in a tone of some complaint, *was his own—in his own words, simply and exactly quoted* from his "Works of Art in England," Vol. III., page 184; as I think he will uniformly find to be the case whenever I cite his valuable and highly respected opinions, and whether expressed in the English language or his own.—(*T. W. R.*)

TIZIANO VECELLIO, or TITIAN. 1477—1576.

This extraordinary painter, TIZIANO VECELLIO DA CADORE (called TITIAN), died in 1576, at the great age of 99. He was at the head of the VENETIAN SCHOOL. His talents were the admiration of all Italy, and the possession of his works was considered a subject of great importance in Spain and even in the northern countries of Europe. His pupils were numerous and able, and as fully supported his character as a teacher, as did his works that of a professor, of his art.

No. 89. A Riposo.—Landscape, with the Holy Family in repose attended by St. John, who brings a Lamb.

Size—2 feet 11 high, 4 feet 1 wide.

"The subject of this picture is well known to be his, and that he painted it more than once, and of different sizes, with slight variations."—(*Old Cat.*)

"One of the old school copies, from the fine original by TITIAN, in the collection of Mr. Holford, London"—(*Waagen*)—and of which he remarks, "an excellent picture of his earlier time, carefully painted in the clearest, fullest, golden tone."

"Pity to mention TITIAN, although the composition is his."—(*Mrs. Jameson.*)

"A very poor copy of the Orleans picture, now belonging to Mr. Holford."—(*G. Scharf.*)

"TITIAN—and very fine."—(*O'Neil.*)

"A beautiful work of PORDENONE, scholar and imitator of GIORGIONE and TITIAN. Presenta tutti i caratteri distintivi dei pittori Friulani."—(*Cavalcaselle.*)

IL PORDENONE (1484—1540), so designated from a small town in Friuli, studied the works of PELLEGRINO DI SAN DANIELLO; and influenced by the example of GIORGIONE, both as a fresco and oil painter, not only adopted his manner, but the grandeur, elevation, and originality of his conceptions, became one of the most distinguished masters of the Venetian school, and for a time a power-

ful rival of TITIAN—though less tender in his tones, and less seductive in his contours than the head of the Venetian School.

There can surely however, I think, be no doubt of the accuracy of *Dr. Waagen's* opinion of *this* picture.—(*T. W. R.*)

JACOBO ROBUSTI—called TINTORETTO. 1512—1594.

The acknowledged rival of TITIAN: from the rapidity of his execution he received the nickname of "*Il Furioso*," and was very unequal—as happily expressed by ANNIBALE CARRACCI, in the words, "if he was sometimes equal to TITIAN, he was often inferior to TINTORETTO."

No. 90. The Court of Heaven. The Saviour, and the Glorification of the Virgin, in the upper part of the picture; with multitudes of Holy Persons in various attitudes filling every part of the composition. A sketch.

Size—2 feet 7 high, 2 feet wide.

(From the Roscoe Collection.)

"Probably intended by the artist as a model for some great work."—(*Old Cat.*) In which it was given to TITIAN.

"Il modo come è dipinto questo quadro è tutto TIZIANESCO, della sua ultima maniera, ma una certa trascuratezza e disordine nella composizione, me lo fanno credere opera di PALMA suo scolare."—(*Cavalcaselle.*)

"A spirited but slight sketch by TINTORETTO."—(*Waagen.*)

"TINTORETTO."—(*G. Scharf.*)

No. 91. The Entombment of Christ.

Size—3 feet 1 high, 3 feet 10 wide.

"The splendid solemnity of the tone of this picture, finely adapted to the subject, shows the mind of a great master. The grouping, the individual characters, the airs of the heads, the graceful and accurate drawing of the figures, are in the most masterly style of VENETIAN art, fulfilling the intentions of him who placed over the door of his painting-room, "*The Drawing of MICHAEL ANGELO and the Colouring of TITIAN.*"—(*Old Cat.*)

"A good specimen of his colour."—(*G. Scharf.*)

"A very characteristic picture."—(*Dr Barlow.*)

"TINTORETTO, well conceived and carefully executed."—(*Waagen.*)

No. 92a. The Last Judgment.

Size—3 feet 8 high, 2 feet 2 wide.

(From the ROSCOE Collection; and No. 914 of the Ancient Masters of the British Art Treasures, in the Manchester Exhibition.)

"A highly finished sketch for his great picture on this subject, which was 50 feet high, and painted in the taste of MICHAEL ANGELO, for the Church of the Madonna Del Orto, at Venice."—(*Old Cat.*)

"A very careful sketch."—(*Waagen.*)

"A very spirited and extensive composition."—(*G. Scharf.*)

No. 92b. Our Lord taken down from the Cross. "After TINTORETTO."—(*Professor Hart.*)

"This picture has so many of the peculiarities of PAUL VERONESE, that I have a strong suspicion that it is an early work by him."—(*Frank Howard.*)

ALEXANDER VERONESE was the Artist to whom it was attributed by the Donor.

PAOLO CAGLIARI—called PAUL VERONESE. 1528—1588.

Another rival of TITIAN, TINTORETTO, and the other great masters of the Venetian School. He was, says the *Count Algarotti*, the creator, as it were, of a new manner, and, though careless in design, and in costume licentious, he had a most noble fancy, and the utmost fertility of invention. It may justly be said of him, that even his faults are pleasing.

No. 93. The Finding of Moses.

Size—6 feet 3 high, 9 feet 6 wide.

"A composition full of subject, and treated with elegance; the characters are pleasing, and the colouring is in the silvery tone of this admired Venetian master. It is from the celebrated Orleans collection."—(*Old Cat.*)

"Too hard in the outlines, and too crude in the colours for PAUL VERONESE, but a picture of his school."—(*Waagen.*)

"A large and characteristic specimen of the PAUL VERONESE School, especially for costume and composition."—(*G. Scharf.*)

LATER VENETIAN SCHOOL.

No. 94. Virgin and Child attended by Saints—St. John the Baptist, and St. John the Evangelist, below St. Peter and St. Paul, and behind, two other Saints in monkish habits.

Size—1 foot 8 inches high, 1 foot 4 inches wide.

(From the Roscoe Collection, and appears to be of the later VENETIAN SCHOOL, but was there attributed to GHIRLANDAJO.)

PIETRO DELLA VECCHIA.

No. 95. An Historical subject. A Person of Rank, with a Guard of Soldiers, is addressing himself to two Women, who appear to be much interested: on the left is a Prison or Tomb.

Size—10 inches high, 1 foot 8 wide.

(From the Roscoe Collection.)

Attributed in the Roscoe Catalogue to BONIFACIO VENETIANO—(1491–1553)—scholar of the elder PALMA, and whose style partakes the excellencies of his and that of TITIAN, whom he imitated so closely, that it was usual to ask, "è quella di TIZIANO o di BONIFAZIO?"—and afterwards to PIETRO DELLA VECCHIA—(1605–1678), a painter of the VENETIAN SCHOOL, who copied and imitated the works of TITIAN and GIORGIONE. "A mannered, but not ungifted mannerist."—(*Kugler.*)

"An unknown subject of some feeble painter of the 16th century."—(*Waagen.*)

"May be attributed to that well-known manufacturer and restorer, PIETRO DELLA VECCHIA."—(*G. Scharf.*)

The application of the VENETIAN principle, the imitation of nature, having now given a peculiar direction to the style of PAUL VERONESE, the great, as it were, magic master in the pomp of colour, during the second half of the 16th century, it was to be expected that some would seek to render nature, even in her commonest aspect, and this accordingly took place in the SCHOOL OF THE BASSANI.

JACOPO DA PONTE—called IL BASSANO. 1510—1592.

JACOPO, son of FRANCESCO DA PONTE, THE ELDER, the founder and chief master of this School, was head of a large family of painters, who were called BASSANO from the place of their birth. His works are conspicuous for VENETIAN excellence of colour, and for masterly chiaroscuro; but he soon forsook the grand style, and was, perhaps, the earliest Italian *genre*, or Dutch style painter, taking familiar scenes, objects, and incidents as his subjects on all occasions, even such as the following.

No. 96. The Betrayal of Christ. Inscribed.

Size—3 feet 2 high, 4 feet 8 wide.

"Too hard and too coarse for JACOPO BASSANO, but of his broad School."—(*Waagen*.)

"A dark, hard picture of the BASSANO School."—(*G. Scharf*.)

"LEANDRO?" the third son.—(*Mrs. Jameson*.)

FRANCESCO DA PONTE, THE YOUNGER, also called BASSANO.
1548—1591.

Eldest and ablest of the sons of JACOPO.

No. 97. The Element of Fire. Inscribed.

Size—3 feet 5 high, 4 feet 8 wide.

(No. 284 of the Manchester Exhibition of the Art Treasures of the United Kingdom.)

"A powerful effect of colour, painted with spirit, by one of the numerous members of this family. They usually painted their pictures in sets: the Four Elements, the Four Seasons, the Months, &c. &c."—(*Old Cat*.)

"Genuine."—(*Waagen*.)

"An excellent picture of that peculiar school."—(*G. Scharf*.)

UPPER ITALY.—LOMBARD AND BOLOGNESE SCHOOLS.

ANTONIO ALLEGRI, surnamed COREGGIO 1494—1534,

Who flourished at Parma at a distance from all the rest of the painters, was one of the four great luminaries of art in the SIXTEENTH CENTURY—another element of beauty than that of the three great masters of the FLORENTINE and ROMAN, and the colourists of the VENETIAN SCHOOLS, predominating in *his* works—and that is chiaro-oscuro, that peculiar play of light and shade which spreads such an harmonious repose over his works, and expresses the bliss of earthly, the fervour of heavenly love. In a certain harmony, which results from delicate gradations of light and shade, he is unrivalled; and his proverbial grace is a distinctive characteristic of his works, which are also remarkable for violent, but not unskilful foreshortenings. The greatest master of aerial perspective, says *Mengs*, of his time.

No. 98. The Holy Family,

Size—8 inches high, 11 inches wide.

"A copy from a well-known composition of COREGGIO, by CARLO CIGNANI,"—(*Old Cat.*)—a Bolognese artist of the succeeding century, and appearing, *Dr Waagen* says, as the last star, and one of inferior magnitude, of that school; occupying the same position there as CARLO MARATTI did in the Roman.

"The composition very like SCHIDONE."—(*G. Scharf.*)

No. 99. "A Female Figure, in the graceful taste of PARMEGIANO."—(*Old Cat.*)

Size—1 foot 2 inches high, 8 inches wide.

"Good."—(*Professor Hart.*)

BARTOLOMMEO SCHIDONE OF MODENA. 1560—1615.

SCHIDONE was a captivating painter, who modelled his works upon those of COREGGIO and PARMEGIANO; his colouring and chiaroscuro most resembling that of the former. His characters were powerfully given, and his works rank with the best of the SCHOOL OF PARMA. He died young.

No. 100. The Virgin and Child.

Size—11 inches high, 9 inches wide.

"Too feeble for BARTOLOMMEO SCHIDONE."—(*Waagen.*)

"Black, heavy, unmeaning canvas."—(*G. Scharf.*)

END OF THE SIXTEENTH AND EARLY PART OF THE SEVENTEENTH CENTURY.

The greater part of the Artists of the end of the SIXTEENTH and early part of the SEVENTEENTH CENTURY are known by the name of ECLECTICS, from having endeavoured to select and unite the best qualities of each of the great 16th century masters, without, however, excluding the study of nature, but too frequently forgetting that the greatness of the earlier masters consisted precisely in individual and peculiar qualities, often so essentially different, that to endeavour to unite them at once implies a contradiction.

The most important of these SCHOOLS is that of the CARRACCI, founded at Bologna by LUDOVICO (1555—1619), scholar of FONTANA, and afterwards of TINTORETTO. The qualities of their works, in contradistinction to those of their great predecessors, are strictly technical or material. They remained as much below the great masters of Rome and Florence in expression, composition, and character, as they surpassed them in general execution.

LUDOVICO was the oldest of the CARRACCI; and it is to his persevering endeavours that we owe all the beauties of that eminent school. Through every obstacle he persevered in his professional career, travelled and studied, and urged his cousins, ANNIBALE and AGOSTINO, to do the same. The result of their labours and instructions are the fine productions of GUIDO, DOMENICHINO, GUERCINO, and many others, whose works, concentrating the beauties of the earlier schools, are so much the objects of gratification to the lovers of the art of all countries.

LUDOVICO CARRACCI. 1555—1619.

Founder of the Eclectic School of Bologna, passed from the School of FONTANA, where he was called from his dulness *Il Bue*, to that of PASSIGNANO at Florence, and studied the works of COREGGIO and PARMEGIANO at Parma—those of GIULIO ROMANO at Mantua—those of TITIAN and TINTORETTO at Venice; the works of these and other masters affording the elements of the Eclectic Style of the CARRACCI. In Style (that is, power over materials, whether words or colours, by which conceptions or sentiments are conveyed) this master, says SIR JOSHUA REYNOLDS, appears to me to approach the nearest to perfection—unaffected breadth of light and shadow, and simplicity of drawing.

No. 101. The Adoration of the Shepherds.

Size—1 foot 6 high, 9 inches wide.

"A masterly composition for a large picture. The grouping is in the finest taste, and the effect resembles COREGGIO; the picture is touched with all the spirit of a large work, and is of a very choice quality."—(*Old Cat.*)

"Too feeble for LUDOVICO CARRACCI."—(*Waagen.*)

No. 102. Dead Body of the Saviour, and St. John.

Size—10 inches high, 8 inches wide.

It was attributed to SEBASTIAN DEL PIOMBO, by *Mr. Winstanley*, and described as "a fine example of the grand style of drawing; the gigantic power of MICHAEL ANGELO, enriched by the force of Venetian colouring, with all the effect of a figure of colossal size."—(*Old Cat.*)

"But much too feeble for SEBASTIAN DEL PIOMBO," says *Dr. Waagen*.—*Mrs. Jameson*, "GUERCINO, or some of his pupils."—"Una cattiva cosa della scuola Bolognese."—(*Cavalcaselle.*)—"LUDOVICO CARRACCI?"—(*G. Scharf.*)

LUDOVICO CARRACCI,—(*Professor Hart*)—or ELIZABETTA SIRANI?

ELIZABETTA SIRANI,—1638—1665,—was of the SCHOOL of GUIDO, whose style she imitates with the most captivating amenity, the freshness and suavity of her colouring often reminding us of *his* best works.—She was the daughter of ANDREA SIRANI, one of the scholars of GUIDO, who best imitated, and most distinguished himself in the second manner of this artist. Her active life was brought to an early close, but not, it appears probable, as once supposed, by poison, at the age of twenty-six.

No. 103. The Magdalen.

Size—3 feet 4 high, 2 feet 6 wide.

"Delicate in the forms, and carefully executed in a warm and tender tone."—(*Waagen.*)

ANNIBALE CARRACCI. 1560—1609.

No. 104. The Crucifixion (a copy), with the Maries and St. John.

Size—1 foot 1 high, 9 inches wide.

"The power of portraying solemnity that is displayed in this picture, the fine grouping, management of *chiaroscuro* and colour, render it most admirable as a cabinet picture of a high class of Italian art, from the pencil of one of the greatest masters of the BOLOGNESE SCHOOL, and far the most distinguished of this celebrated family."—(*Old Cat.*)

"A copy of the sketch by ANNIBALE CARRACCI in the Giustiniani Collection, now in the Berlin Museum."—(*Waagen.*)

DOMENICO ZAMPIERI, surnamed DOMENICHINO. 1581—1641.

The ablest of all the scholars of the CARRACCI. He excelled in design, in composition, and in expression; and, *Dr. Waagen* asserts, was, in practical invention, genuine feeling for nature, warmth and transparency of colouring, and solidity of execution, greatest of them all. His landscapes are very successfully conceived in the spirit of his master, ANNIBALE CARRACCI.

No. 105. A Cupid holding back a curtain.

Size—1 foot 7 high, 1 foot 3 wide.

"A finished study for the Cupid, in the celebrated picture of Mars and Venus, by this painter, who was one of the brightest ornaments of the BOLOGNESE SCHOOL, and is thought by some connoisseurs to have been the most faultless painter of his age."—(*Old Cat.*)

"One of his works which are powerful in colour, but coarse in form and treatment."—(*Waagen.*)

"Genuine and powerful."—(*Professor Hart.*)

GIO BATTISTA SALVI, called SASSO FERRATO. 1605—1685.

SASSO FERRATO is another master formed by scholars of the CARRACCI, chiefly, it is supposed, by DOMENICHINO, but a tolerably independent artist, free from the *ideal* feebleness and emptiness of their later followers; and whose pictures, if not remarkable for depth of feeling, are simple and expressive.

No. 106. A finished Study of a Female Figure,

Size—2 feet 1 high, 1 foot 7 wide.

GUIDO RENI 1575—1642.

The other chief scholar of the CARRACCI, who, *Dr. Waagen* conceives, after DOMENICHINO, exercised the greatest influence over the succeeding generation by the richness of his invention, the elegance of his forms, the grace of his movements, admirable *chiaroscuro* and the excellent keeping, delicacy, and freedom of his execution. He painted in various styles, his earlier and more forcible being laid aside for one more graceful and ornamental—and, latterly, for a sort of ideality of form, and very slight mode of painting, and cold silvery tone of colouring.

No. 107. Meleager presenting the Head of the Boar to Atalanta,

Size—6 inches high, 8 inches wide.

"A small specimen of GUIDO, in his GUERCINO or middle manner. The characters are spirited, well drawn, and coloured."—(*Old Cat.*)

"Of his School."—(*Cavalcaselle.*)

AFTER GUIDO,

No. **108.** The Infant Saviour sleeping on the Cross, and lying on a stone slab by the Cross, the Crown of Thorns.

Size—8 inches high, 11 inches wide.

GIO. FRANCESCO BARBIERI, called GUERCINO DA CENTO.

1590—1666.

One of the principal masters of the class called *Tenebrosi*, but in his later works, in imitation of GUIDO'S style, he forsook the vigorous handling and treatment of his earlier pictures, and becomes insipid.

No. **109.** The Magdalen in the Desert, a copy, attended by an Angel with a Crucifix, &c.

Size—1 foot 4 high, 1 foot 2 wide.

"A finished and beautiful specimen, shewing the magical powers of this admired artist. The figures are in the fine taste of the BOLOGNESE SCHOOL, and unite a colouring peculiar to GUERCINO'S most careful productions, with all the grace and refinement of ANNIBALE CARRACCI, and the power of DOMENICHINO."—(*Old Cat.*) "Original?"—(*Cavalcaselle.*) "An old copy."—(*Waagen.*)

BENEDETTO GENNARI. LIVED ABOUT 1610.

Scholar, and most successful of the imitators of GUERCINO, whose style he followed, and whose works he copied, with an exactness which renders it very difficult to distinguish his from the originals.

No. **110.** St. Jerome translating the Holy Scriptures, assisted by a Learned Jew,

Size—3 feet high, 4 feet 3 wide.

"A genuine and good specimen."—(*Waagen.*)

"A very good picture."—(*G. Scharf.*)

Another ECLECTIC SCHOOL is that of the PROCACCINI at Milan, founded by ERCOLE. His son GIULIO applied himself to the imitation of COREGGIO, and in small cabinet pictures not without success.

GIULIO CESARE PROCACCINI. 1548—1626.

No. 111. Marriage of St. Catherine.

Size—4 feet 8 inches high, 4 feet 10 wide.

“A good example.”—(*Professor Hart.*)

Dr. Waagen says that, “although a somewhat slight work of this master, this picture deserves notice;” and *Mr. Scharf*, “that this picture, No. 228 of the Manchester Art Treasures Exhibition, and one other, No. 229, were fair examples of the works of this family”—*precursors* of the CARRACCI at Bologna; and although diligent students of RAPHAEL and MICHAEL ANGELO, more directly influenced by PARMIGIANINO and CORREGGIO. The German blood, with its inherent quality of perseverance and industry, led the Italian spirit back into the channel of labour and study from the best models, as we see in the Schools of the CAMPI, PROCACCINI, and CARRACCI. In all these cases German perseverance was the foundation.

SEVENTEENTH CENTURY.*

ITALY, SPAIN, AND FRANCE.

The Italian artists called ECLECTICS, conduct us, as has just been mentioned, into the SEVENTEENTH CENTURY. In fierce opposition to them arose a class called the NATURALISTI, or NATURALISTS, who endeavoured to form an independent style, distinct from those of the earlier masters, and based on a bold, lively, indiscriminate imitation of common nature. The NATURALISTI appeared in their greatest strength on the volcanic ground of Naples, in determined opposition to the followers of the CARRACCI, and where this school had *first* broken out into the wildest naturalism. At their head, and ablest of them all, was

GIUSEPPE RIBERA, called LO SPAGNOLETTA.—1593—1656.

RIBERA was born in the province of Valencia, in Spain, and first studied under RIBALTA. At the age of 16 he went to Italy, and at Naples received instructions from CARAVAGGIO, much of whose severity of style he retained to his death. He also travelled to Parma, where he studied the great works of COREGGIO and the VENETIAN MASTERS, to whom he is indebted for his peculiar vivacity of colour. He was fond of painting martyrdoms, executions, and especially the heads of old men, in which he showed great power. Many of his works are to be found in the finest collections of Spain and Italy, as well as in the churches and convents of different parts of Europe. They are correct in form, though it is of the most ordinary character, and, notwithstanding his excessive love of strong shadows, they are rich in colour.

No. 112. The Entombment of Christ.

Size—8 feet high, 6 feet 6 wide.

* *Dr. Waagen* has remarked,—(TREASURES OF ART IN GREAT BRITAIN, Vol. III., page 239).—"That in thus dividing my subject, I have overlooked the fact, that most of the masters mentioned in the former category (that of the Bolognese Schools) flourished to the Seventeenth Century." This fact *really* was noticed both above, and previously, in my 1851 *Catalogue*, and is now further pointed out in the account of the general arrangement and classification of the pictures on the first page. The division in question, I do not think it would be expedient to abandon. The classification by centuries, necessarily involves ranging under each century Masters whose lives either extend to the succeeding, or date from the preceding century, as their lives rarely, of course, terminate or commence with the exact closing year; and as grouping, as well as purely chronological classification, has been the principle adopted, it is surely the closing group with which we should, as nearly as possible, close each great chronological division. Not only were almost all of the above-mentioned artists of the Eclectic School born in the century under which they are classed, even when their lives did not terminate within that limit, but this group exhibits a closing effort to restore and imitate the qualities of the great Masters of the Sixteenth Century; whilst by that succeeding group, with which Art in the Seventeenth Century properly seems to me to commence—that of the Naturalists—all such attempts were entirely abandoned, and totally different principles and models adopted.—(T. W. R.)

"This splendid gallery picture displays grandeur of conception, correct drawing, powerful expression, and great knowledge of chiaro-oscuro, with masterly grouping. The head of Christ is in strong shadow."—(*Old Cat.*)

"The cold red flesh tones, and the black and heavy shadows, shew that this is not by SPAGNOLETTA, but one of the many skilful imitations of that master by the hand of LUCA GIORDANO."—(*Waagen.*)

MATTIAS PRETI—called IL CAVALIERE CALABRESE,
1613—1699,

Was one of the NATURALISTI of this time. He was a native of Calabria, and went early to Rome, where he studied the works of RAPHAEL, MICHAEL ANGELO, and others, as well as from the antique. He visited other parts of Italy, and became known to RUBENS, but preferred the style of GUERCINO and PAUL VERONESE, with both of whom he studied. He had the honour of knighthood at Malta, where he painted some of his finest pictures. He was fond of the terrific, and painted scenes of martyrdoms, and those subjects to which his powerful colouring gave effect. His compositions and individual characters are much admired.

In his painting, says *Lanzi*, he may be compared to a man whose travels have been extensive, and who never hears a subject started to which he does not add something new.—The drapery, ornaments, and costume of CALABRESE, are highly varied and original.

No. 113. The Nativity, or Adoration of the Shepherds.

Size—10 feet wide, 9 feet high.

No. 114. The Adoration of the Magi.

Size—10 feet wide, 9 feet high.

No. 115. The Marriage at Cana.

Size—10 feet wide, 9 feet high.

No. 116. Mary Anointing the Feet of Christ at the House of Simon the Pharisee.

Size—10 feet wide, 9 feet high.

"These noble historical works were purchased from the collection of a Neapolitan nobleman, and presented to the Royal Institution by some gentlemen of Liverpool."—(*Old Cat.*)

"All these pictures, which are executed in the master's off-hand style, shew, more than usual, the influence of PAUL VERONESE."—(*Waagen.*)

"Genuine and good academic pictures."—(*G. Scharf.*)

LUCA GIORDANO. 1632—1705.

This extraordinary painter was one of those eccentric geniuses whose history cannot be given in the limits of a catalogue. He first studied under SPAGNOLETTA, and afterwards under PIETRO DA CORTONA. He obtained the name of "LUCA FA PRESTO" from the mercenary eagerness of his father, who, determined to enrich himself by his son's talent, scarcely allowed him time for refreshment, and even when at his meals would call out "LUCA FA PRESTO;"—his companions, in consequence, gave him that name, and it is not unfrequently that the connoisseurs of the present day call his inferior works "LUCA FA PRESTO."

"He possessed, like DAVID TENIERS, the extraordinary talent of painting in the style of the most eminent masters, frequently deceiving able judges, as well as the artists themselves. He had a rapid execution, and his works are spread over Europe, but his finest pictures are held in high estimation by their possessors."—(*Old Cat.*)

No. 117. Dionysius, the Tyrant of Syracuse, as a Schoolmaster, instructing his Pupils.

Size—6 feet 6 high, 8 feet 6 wide.

"Boldly executed in his brick red tones."—(*Waagen.*)

"A good picture."—(*G. Scharf.*)

CAV. FRANCESCO SOLIMENE. 1657—1747,

Was one of the most distinguished of his followers.

"SOLIMENE was taught the first principles of his art by his father, a painter of some note in the Neapolitan territory. He was very assiduous in his profession, and afterwards studied the works of the great masters of Italy, especially at Bologna, where he adopted the style of GUERCINO and the CARRACCI, but afterwards preferred that of CARLO MARATTI. His fine pictures are highly valued."—(*Old Cat.*)

This eminent Neapolitan artist acquired from study of the works of LANFRANCO and CALABRESE, a powerful effect of light and shadow, which he afterwards softened by adopting the sweetness and amenity of GUIDO and Crwards MARATTI. After the death of his friend LUCA GIORDANO, and in ARLO doubted decline of art at that time, he was justly considered the ablest, the un- if not the last Master of the old SCHOOLS.

No. 118. The Virgin and Child surrounded by Angels.

Size—5 feet 3 high, 3 feet 9 wide.

"An excellent picture for him."—(*Waagen.*)

"A very complete picture in itself, and one of the best in the gallery."—(*G. Scharf.*)

SALVATOR ROSA. 1614—1673.

Another artist from the School of SPAGNOLETTO.

No. 119. A Landscape with Ruins—the Holy Family in their Flight into Egypt, attended by the Archangel Michael, are crossing a river.

Size—4 feet 6 high, 6 feet wide.

"The figures in this fine production of SALVATOR'S are inserted by LUIGI GARZI, a painter of Pistoia, with great ability. This picture is from the collection of the late Wm. Earle, Esq."—(*Old Cat.*)

Dr. Waagen says—"a Landscape with a Riposo, by LUIGI GARZI. The foreground unusually green, and the background unusually blue, for him."

"A very pleasing picture. As GARZI was also a landscape painter, the whole picture is most probably by him. It is not fully worthy of Salvator."—(*G. Scharf.*)

ANTONIO CANALE—called CANALETTO—1697—1768;
 OR,
 BERNARDO BELLOTTO?—his nephew—a skilful painter born at Venice in 1724.

No. 120. A View of the Entrance to the Arsenal at Venice, with the Lions.

Size—1 foot 6 high, 2 feet 4 wide.

"An early, but powerfully coloured picture, by the master." The following description is given by a modern writer: "Two colossal lions in marble, trophies won by Morosini, guard the entrance; but, like the lion of St. Mark, they have been tamed. Over the gate, which is very grand, is a statue of St. Justina, and over that of the vestibule an exquisite statue of the Virgin, by Sansovino."—(*Old Cat.*)

"Una debole imitazione di CANALETTO."—(*Cavalcaselle.*)

"Very poor."—(*G. Scharf.*)

Dr. Waagen says, "A good picture by BERNARDO BELLOTTO, not by CANALETTO."

The two are painted so much alike, that it is very difficult to distinguish their works; BELLOTTO, being long the pupil of his uncle, completely acquired his manner of execution.

BENEDETTO CASTIGLIONE. 1616—1670.

No. 121. A Grey Horse standing near an Italian Ruin, with a Shepherd and his Flock.

Size—2 feet 1 high, 2 feet 9 wide.

"A master celebrated for the correctness with which he painted cattle and figures."—(*Old Cat.*)

"One of his feeble works."—(*Waagen.*)

GIOVANNI FRANCESCO ROMANELLI. 1617—1662.

No. 122. The Flight of Clelia and her Companion across the Tiber from the Roman Camp.

Size—5 feet 6 high, 8 feet 6 wide.

"ROMANELLI was a pupil of PIETRO DA CORTONA, whose manner he adopted. He painted for Louis XIV., and his works were much admired at the court of that monarch."—(*Old Cat.*)

"The motions animated, the heads and forms pleasing."—(*Waagen.*)

"Spirited and agreeable."—(*G. Scharf.*)

GIOVACHINO ASSERETO. 1600—1649.

ASSERETO was born in GENOA, and ranks in that SCHOOL. He was in early life the pupil of LUCIOM BORZONI, afterwards of ANDREA ANSALDI. He painted several pictures for the churches in Genoa, where his works are much admired.

He was surnamed "IL PRETE GENOVESE,"—was one of the NATURALISTI, and esteemed the most spirited artist of his own School.—"*Liguria decus.*"

No. 123. Christ Disputing with the Doctors in the Temple.

Size—4 feet high, 5 feet 6 wide.

"As a work of art this picture is equal to those of the BOLOGNESE SCHOOL. It is from the collection of the late William Earle, Esq."—(*Old Cat.*)

"In this GENOESE master, I recognise a rude imitator of BERNARDO STROZZI."—(*Waagen.*)

"A large academic effective picture."—(*G. Scharf.*)

SPAIN.

JUAN SIMON GUTIERREZ. FLOURISHED FROM 1664 to 1672.

This painter, born at SEVILLE, was a pupil of MURILLO, of whom this picture is worthy, and acquired the fine colouring of his master. He was an able supporter of the character of the SCHOOL of SEVILLE.

No. 124. Saint Francis in Ecstasy.

Size—5 feet 6 high, 4 feet wide.

(No. 646 of the Manchester Exhibition of the Art Treasures of the United Kingdom, and the only illustration of this rare and admirable master.)

"This scholar of MURILLO, hitherto unknown to me, recalls his master in realistic conception and warmth of colour. The picture is carefully executed."—(*Waagen.*)

VELASQUEZ. 1599—1660.

No. 125. The Portrait of a Spanish General in Full Uniform.

Size—4 feet 1 high, 2 feet 10 wide.

"From the collection of Lord Berwick, who purchased it at Naples, where it was said to be by VELASQUEZ."—(*Old Cat.*) "ZURBARAN?"—(*O'Neil.*)

"VELASQUEZ, not ZURBARAN."—(*Professor Hart.*)

"Qy. A Prince of Savoy."—(*G. Scharf.*)

"True in conception, powerful in colour, and careful in treatment."—(*Waagen.*)

DON DIEGO VELASQUEZ, the most distinguished master of the SPANISH SCHOOL, belonged, like most of the painters of Spain, to the NATURALIST SCHOOL, and his style of execution bears much resemblance to that of SPAGNOLETTO. ZURBARAN, painting constantly from nature, and adopting a forcible natural style, acquired the name of the Spanish CARAVAGGIO.

FRANCE.

NICOLAS POUSSIN. 1594—1665.

No. 126. A Poetic Landscape, with Arcadian Shepherds.

Size—3 feet 8 high, 4 feet 6 wide.

"This picture is in the most pleasing manner of POUSSIN, when his mind had acquired the taste of the antique; but his pencil had forsaken the stiffness of the ancient *bas-relievo*, and his colouring was devoid of what by a modern writer is called the 'tan-coloured creations of POUSSIN.' It shows an elegant poetic feeling, suitable to the imaginative beings introduced into a classical landscape."—(*Old Cat.*)

"A genuine and attractive work of his later time."—(*Waagen.*)

NICHOLAS POUSSIN was a celebrated French artist of the SCHOOL OF THE CARRACCI; and is pronounced by *Dr. Waagen*, the greatest Master of the FRENCH SCHOOL.

No works of any modern, says SIR JOSHUA REYNOLDS, have so much of the air of antique painting as those of this artist. His best performances have a remarkable dryness of manner, by no means to be recommended for imitation, yet perfectly correspondent to that ancient simplicity which distinguishes his style.

Veneration for the antique, elevated feeling for nature, and fine drawing, are justly ascribed to the classic POUSSIN, but too often, with the besetting sin of the French School, the theatrical style.

SEBASTIAN BOURDON. 1616—1671.

An able imitator of the style of the POUSSINS, whose landscapes have a wild melancholy character, and also somewhat resemble those of SALVATOR ROSA.

He painted landscapes chiefly from his own imagination, and enriched them with classical or pastoral figures with great ability, but in peculiar taste.

No. 127. A Baccharalian Scene.

Size—2 feet 9 high, 3 feet 7 wide.

(No. 617 of the Manchester Exhibition, where it was considered the best example of the Master; the intimate friend of CLAUDE, as well as pupil of POUSSIN.)

"An excellent picture, treated quite in the taste of his master, NICOLAS POUSSIN."—(*Waagen*.)

"A very good specimen."—(*G. Scharf*.)

FLANDERS AND HOLLAND.

PETER PAUL RUBENS. 1577—1640.

The founder of the school of BRABANT, which took its rise in the SPANISH NETHERLANDS, and who first successfully opposed the mannerists of the preceding period with works of great dramatic power and energy, and vivid splendour of colouring, but in which the high purity and benignity of the great Italian masters is no longer found. He was, says SIR JOSHUA REYNOLDS, the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil; and FUSELI, that what has been said of MICHAEL ANGELO in *form*, may be said of RUBENS in *colour*; they had but one—the one coming to nature, and moulding her to his generic *form*; the other tinging her with his *colour*, that of gay magnificence. "In der sogenannten breiten Manier der Oelmalerei brachte er es zu einer erstaunlichen Meisterschaft."—*Waagen*. RUBENS' masterpiece is generally and deservedly considered to be his *Descent from the Cross*, at Antwerp, painted a few years after his return from Italy; and the grand powerful conception and treatment of the same subject by DANIEL DA VOLTERRA (1509—1566), in his noble work in the Church of *Trinità de' Monti*, at Rome (pronounced by *Lanzi* worthy of MICHAEL ANGELO, and probably his to this extent), and by POUSSIN one of the three finest paintings in the world, indicate, I think it can scarcely be doubted, the source to which RUBENS was indebted for a composition so lofty and sublime in character, in comparison with his ordinary works, and which he has adopted with an absence of almost all attempt at originality in these respects.—(*T. W. R.*)

No. 128. Christ crucified.—A Copy.

Size—4 feet high, 3 feet wide.

"Painted for the Chapel of the Bernardines, at Antwerp. The arms of the superior of the convent, for which it was painted, are in the corner of the picture. The awful grandeur of the event is finely expressed."—(*Old Cat.*)

"A copy, and a most unfavourable specimen."—(*G. Scharf.*)

"Good and powerful."—(*Professor Hart.*)

"JACOB JORDAENS?"—1594—1678.—(*Mrs. Jameson.*)

THE SCHOOL OF RUBENS.

No. 129. The Head of an Old Man, with a long Beard.

Size—2 feet high, 2 feet 1 wide.

"Supposed to be the finished study for one of the figures in a large composition of the Offering of the Magi."—(*Old Cat.*)

In direct contrast to the BRABANT SCHOOL of RUBENS, in HOLLAND the reaction from the mannered style found vent (in REMBRANDT and his followers) in striking lights, penetrating in a wonderful manner, and giving life and warmth to the surrounding darkness—but without sharply defined forms. A style showing the tendency of Northern Art to the marvellous, fantastic, and strange. "Was RUBENS, für die gesammten Niederlande, ward etwas später REMBRANDT für Holland insbesondere."—(*Waagen.*)

FERDINAND BOL. 1611—1681.

Educated in the SCHOOL of REMBRANDT, his scholar, and a successful imitator of his style.

No. 130. The Angel appearing to Hagar in the Desert.

Size—3 feet 4 high, 3 feet 7 wide.

"A very warm and careful picture by him."—(*Waagen.*)

"A fine specimen of colouring, equal to REMBRANDT, whose pupil FERDINAND BOL is said to have been, and to have imitated his powerful management of the *chiaro-oscuro* with great success. His portraits are much admired."—(*Old Cat.*) And the best may be mistaken for those of REMBRANDT.

It was No. 674 of the Manchester Exhibition of British Art Treasures; and there pointed out by *Mr. Scharf* as one of the group of pictures by well-known pupils of REMBRANDT, in themselves very imposing. Of all the followers of this school, BOL has, he says, produced the most striking pictures.

ARNOLD DE GELDER. 1645—1727.

A pupil of REMBRANDT, whose power of colouring and effect of *chiaro-oscuro* he imitated with great success.—(*Old Cat.*)

OR,

SOLOMON DE KONINGK? 1609—1668.

Another follower of REMBRANDT,

"And a DUTCH artist, who painted historical subjects of small size, well composed and admirably coloured, partaking of the richness and glow of REMBRANDT, in a clearer tone."—(*Stanley's Bryan.*) "But wants his power."—(*Waagen.*)

No. 131. The Head of a Rabbi.

Size—2 feet 8 high, 2 feet 1 wide.

"This appears to me rather a good picture by SOLOMON DE KONINGK."—
(*Waagen.*)

Amongst the most pleasing of the artists in landscape and *genre* painting—that is, the representation of common life in its everyday relations—are—

FREDERIC MOUCHERON. 1633—1686.

F. MOUCHERON, called "The Elder," was born at Emden, became the pupil of JOHN ASSELYN, and painted in Paris for some time. He afterwards resided in Amsterdam. The figures are often inserted in his landscapes by HELMBREKER, LINGELBACK, and ADRIAN VANDERVELDE.—(*Old Cat.*) His landscapes exhibit very pleasing scenery, with light foliage apparently in motion.

No. 132. A Landscape—Evening Effect, with Figures.

Size—2 feet 9 high, 3 feet 7 wide.

"Careful, but one of the works of the painter which are insipid in tone."—
(*Waagen.*)

F. H. MANS.**No. 133. A Winter Scene.**

Size—1 foot 6 high, 2 feet wide.

"Signed and dated 1669, in the most genuine manner."—(*G. Scharf.*)

(No. 1012 of the Manchester Exhibition of the Art Treasures of the United Kingdom, and the only example of the master.)

It was given to NICOLAS MOLENAER, whose subjects were generally landscapes with figures, which he painted with great truth to nature, particularly the winter skies and atmosphere of Holland; but *Dr. Waagen* says—"A good picture, by an inferior artist of the name of MANS."

MANS painted winter pieces in the manner of MOLENAER, but somewhat *superior*, and with great truth. Some are dated as late as 1677.—(*Stanley's Bryan.*)

J. VANDER VINNE.—HAERLEM.—1663—1721.

Belongs to a younger branch of a family of artists of the name, who painted a variety of subjects.

No. 134. A Sortie from a Besieged Tower.

Size—2 feet 11 high, 3 feet 8 wide.

This picture is signed and dated 1686.

NICHOLAS BERGHEM, or BERCHEM.—HAERLEM. 1624—1683.

His pictures are superior to those of any painter of his country, except his contemporary, BOTH—and are remarkable for their composition, careful finish, freedom of handling, warm tone of colour, and brilliant lighting.

No. 135. Travellers and Cattle under an Archway.

Size—1 foot 9 high, 2 feet 1 wide.

"This picture may be considered as an *unfinished* work of this favourite and admirable painter. The connoisseur will perceive that part of the principal group is finished with much care, and coloured with a transparent effect. The peasant and cow to the left, and a part of the distant landscape, are only sketched, but with a spirited pencil."—(*Old Cat.*)

"Belongs to the school of BERGHEM."—(*Waagen.*)

**FRANCIS SNYDERS, 1579—1657; or ABRAHAM HONDIUS
1638—1695.**

"SNYDERS'S favourite subjects were the huntings and battles of animals, which he painted with great spirit, giving to every animal an expression suitable to its nature and situation. His landscape was always designed in a fine taste. Large figures were often introduced into his pictures by JORDAENS and RUBENS; with the latter he was a great favourite, and of whose pictures he often painted the backgrounds."—(*Old Cat.*)

No. 136. The Boar at Bay.

Size—7 feet 6 high, 7 feet 3 wide.

"Too coarse and crude for SNYDERS. Probably by ABRAHAM HONDIUS."—(*Waagen.*) "Whose best pictures are little inferior to those of SNYDERS or FYT, either in the spirited design of his animals, or the freedom of his touch. His chief excellence was in the representation of dogs, in which few artists have surpassed him."—(*Bryan.*)

ROSA DI TIVOLI. 1655—1705.

"PHILIP ROOS, who obtained in Italy the name of "ROSA DI TIVOLI," was a native of Frankfort. He showed a very early ability as a painter, and was accustomed to send his servant to sell his pictures as fast as his necessities obliged him to paint. He designed his subjects in a grand style, always correct; his colouring is full of force, his touch remarkably free, his animals have the spirit of nature, and his landscapes were chosen from the picturesque scenery of Tivoli."—(*Old Cat.*)

No. 137. A Stag Hunt.

Size—3 feet 9 high, 5 feet 3 wide.

"Unusually clear and correct for her."—(*Waagen.*)—*him?*

J. MOMPER—usually called MOMPERT. 1580—1638.

"The works of this painter are very rarely to be met with. He painted scenes from Italian nature with an extraordinary freedom of touch and truth. It was the style of MOMPERT that our celebrated landscape painter, WILSON, studied with success."—(*Old Cat.*)

He was born at Antwerp, but his manner does not resemble that of any painter of his country, having nothing of their precise finishing. His pencil is broad and facile, and his colouring clear and of an agreeable effect, but with occasional stiffness and mannerism in the forms of his trees and mountains.

No. 138. A Landscape, with Figures.

Size—1 foot 3 high, 2 feet 4 wide.

HUYSMANN of MECHELN.

CORNELIUS (or, as he is also called, MICHAEL or NICHOLAS) HUYSMANN, was either born at Antwerp in 1648, or at Mecheln in 1636, and he either died in 1707, or in 1727. He studied under GASPAR DE WIT and JACQUES ARTOIS, and resided principally at Mecheln, and is generally called Huysmann of Mecheln. His landscapes and figures were particularly admired, and he was considered one of the most eminent landscape painters of his time. The several names above mentioned occur in the different writers on the subject; but, from the description of his style of painting, it is pretty evident that the several biographies appearing in the different Dictionaries of Painters, all relate to the same person.

He possessed great knowledge of perspective, and was particularly strong in the representation of distant plains, and distances generally. His colouring, in comparison with the Flemings in general, is quite peculiar to himself.—(*Bryan, Pilkington, and Nagler.*)

No. 139. A Landscape.

Size—2 feet 9 high, 3 feet 5 wide.

JOHAN VAN HUGTENBURG. 1646—1733.

Was a celebrated and much-admired Dutch battle painter, born at Haarlem, and employed by Prince Eugene to paint the battles of his campaigns with the Duke of Marlborough and Prince of Orange, and their victories over the French in 1708 and 1709. He passed two years in Rome with his brother JACOB, a landscape painter, and on his way home studied for a short time in Paris, under VANDER MEULEN, in whom he found a great conformity of taste and talent; but he surpasses VANDER MEULEN in the beauty of his touch, and sometimes even approaches his famous countryman PHILIP WOWERMAN. His colouring, says *Bryan*, is clear and vigorous; his pencil neat and spirited; his skies light and floating; the costumes and expression of the heads appropriate and characteristic of the nations represented; and he shews perfect mastery of the delineation of the passions, rage, fear, pain, and despair.

No. 140. A Battle Piece, but the group repainted, and daubed over by some inferior hand.

Size—2 feet 9 high, 3 feet 5 wide.

"Repainted in the most shocking manner."—(*G. Scharf.*)

EIGHTEENTH & NINETEENTH CENTURIES.

MODERN ART.

PETER VAN SCHUPPEN, THE YOUNGER. 1673—1751.

No. 141. An Interior, with a Lady and a Gentleman playing the Guitar—to which a Child is dancing.

Size—2 feet 8 high, 3 feet 6 wide.

VAN SCHUPPEN was the scholar of the celebrated LARGILLIERE, from whom he learned the art of portrait painting, and practised also at Vienna, where he painted the portrait of the Emperor of Germany and of Louis XIV. and was appointed Director of the Academy in that city.

"A warm and careful picture."—(*Waagen*.)

(No. 964 of the Manchester Exhibition of the Art Treasures of the United Kingdom, and the only example of the master.)

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JEAN BAPTISTE GREUZE. 1726—1805.

Was born at Tourhusen, Burgundy, and was at first the pupil of LANDON, at Lyons; but afterwards studied in the Academy at Paris, and at Rome. He was a portrait as well as *genre* painter, and attempted one historical picture; but his favourite subjects are illustrations of the affections, or domestic duties; and he is celebrated for his heads of young girls, which he painted with great beauty and graceful simplicity. He is unique in the French School; and few painters of that school are more admired and highly prized in this country. He has been called the LACHAUSÉE of painting; and sometimes, inappropriately, the French HOGARTH.

No. 142. A small Chalk Drawing, illustrative of his favourite and popular *genre* style.

Size—1 foot 5 high, 1 foot 2 wide.

No. 143. Ditto, ditto.

Size—1 foot 5 high, 1 foot 2 wide

"Unworthy the name of GREUZE."—(*G. Scharf*.)

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WILLIAM TAVERNER, DIED, 1772.

This artist was an English amateur painter, who followed the profession of Proctor in Doctors' Commons; and, although painting only for his amusement, practised the art of painting landscapes with zeal and success, and produced some pictures which might be mistaken for GASPARD POUSSIN, and were not unworthy of that celebrated painter. He was one of the earliest English landscape painters.

No. 144. A Landscape, with Classical Figures.

Size—1 foot 6 high, 2 feet wide.

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GEORGE BARRETT. 1732—1784.

Painted for the late Edmund Burke, who was the warm patron and friend of the artist through his professional career, as well in Dublin as in England. Barrett



came to London in 1762, and his works were much admired. In the latter part of his life he was appointed master painter to Chelsea Hospital, and he was one of the earliest members of the Royal Academy.—(*Old Cat.*)

This artist was born in Dublin, and was a chaste and faithful delineator of English landscape, which he viewed with the eye of an artist, and selected with the feeling of a man of taste. His colouring is excellent, and there is the freshness and dewy brightness in his verdure which is peculiar to English scenery.

No. 145. A Waterfall, called the Dargle.

Size—3 feet 3 high, 4 feet 1 wide.

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### CHEVALIER DE VOLAIRE.

The CHEVALIER DE VOLAIRE painted principally at Naples. He was contemporary with VERNET, RICHARD WILSON, and WRIGHT of DERBY; and, like the latter, was famed for his spirited representation of the effects of fire.—(*Old Cat.*)

No. 146. The Eruption of Vesuvius, with Figures.

Size—3 feet 3 high, 4 feet 1 wide.

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### JAMES NORTHCOTE. 1746—1831.

No. 147. Portrait of the Artist, by himself.

Size—2 feet 5 high, 2 feet wide.

He was a pupil of SIR JOSHUA REYNOLDS, and author of his Life.

"Original flights were beyond his power; *idéal* beauty he could not delineate; the characters which act in the drama of *his* pictures incline to the ordinary and the heavy; they have dignity, but not enough for the parts they have to play; they have life but it is without graceful ease or heroic ardour." But his portraits are numerous, and this fine head is a first-rate and peculiarly favourable specimen.

"Most admirable."—(*G. Scharf.*)

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### HENRY FUSELI, R.A. 1741—1825.

No. 148. The Nursery of SHAKESPEARE. Painted for the late W. S. Roscoe, Esq., and deposited by the family.

Size—6 feet high, 4 feet 11 wide.

As an artist FUSELI was truly original. He had no precursor, nor is it likely that he will soon have a follower with the same stamp of genius, and a mere imitator would be contemptible. He could represent the pathetic or ludicrous or terrible with equal felicity.—See also his drawing; the Death of Cardinal Beaufort.

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### GEORGE ROMNEY. 1734—1802.

An eminent English portrait and historical painter, born at Furness in Lancashire; contemporary with SIR JOSHUA REYNOLDS (upon whom, in one walk of portraiture, says *Dr. Waagen*, he followed close) and GAINSBOROUGH; the former the founder of portrait and historical painting, and the latter of the landscape school in England. Though yielding too much to the impulse of the moment, "his Cartoons," says Flaxman, "were examples of the sublime and terrible; at that time perfectly new in English Art." The celebrated Emma Lyon, afterwards Lady Hamilton, served him as a model for his most successful poetic efforts.

No. 149. Sketch of the Head of a Child.

Size—1 foot 3 high, 1 foot wide.

## CARTOONS.

Size—3 feet 2 high, 4 feet wide.

## No. 150. Orpheus and Eurydice,

"The dying bride,  
Unwary, took along the river's side,  
Nor at her heels perceiv'd the deadly snake  
That kept the bank, in covert of the brake."—*Virgil*.  
"Immanem ante pedes hydram moritura Puella,  
Servantem ripas, alta non vidit in herbâ."—*GEORG. IV. 457*,

## No. 151. Orpheus and Eurydice.

"Then thus the bride: what fury seiz'd on thee,  
Unhappy man! to lose thyself and me?  
Dragg'd back again by cruel destinies,  
An iron slumber shuts my swimming eyes,  
And now farewell!"  
"En ! iterum crudelia retro  
Fata vocant, conditque natantia lumina somnus."

## No. 152. Orpheus and Eurydice.

"In vain, with folding arms, the youth essay'd  
To stop her flight, and strain the flying shade."  
"Neque illum  
Prensantem nequidquam umbras, et multa volentem,  
Dicere præterea vidit."

## CUPID AND PSYCHE.

*Psýchê* (Ψυχή "the soul," ) occurs in the later times of antiquity, as a personification of the human soul. Her story is found in Apuleius, and is beautifully told in English by Mrs. Tighe, in her well-known poem.

Psyche was the youngest of the three daughters of a king, and excited by her beauty the jealousy and envy of Venus, who, to avenge herself, ordered Cupid to inspire her with a love for the most contemptible of men: but Cupid was so stricken with her beauty, that he himself fell in love with her, and conveyed her to a charming spot, where, unseen and unknown, he visited her every night, and left her as soon as the day began to dawn.

Psyche might have continued to enjoy her state of happiness, if she had attended to the advice of her lover, who told her never to give way to her curiosity, or to inquire who he was. But her jealous sisters made her believe that in the darkness of night she was embracing some hideous monster, and once unhappily, while Cupid was asleep, she drew near to him with a lamp, and to her amazement beheld the most handsome and lovely of the gods; and, in her excitement of joy and fear, a drop of hot oil fell from her lamp upon his shoulder, and he awoke.

The mythical idea of this lovely tale is evidently that of a human soul purified by passions and misfortunes, and thus prepared for the enjoyment of true and pure happiness.

## No. 153. Cupid and Psyche.

Psyche is wounded by the dart of Cupid, and dreams a dream of terror

"Soon the latent wound  
The fading roses of her cheek confess,  
Her eyes' bright beams, in swimming sorrows drowned  
Sparkle no more with life and happiness."

She reveals her dream, the Oracle is consulted, and declares:

"On nuptial couch, in nuptial vest arrayed,  
On a tall rock's high summit Psyche place;  
Let all depart and leave the fated maid  
Who never must a mortal Hymen grace."

Zephyr, in compassion, raises her with his breath, and conveys her to a flowery bank.

**No. 154. Cupid and Psyche.**

Waking from sleep, Psyche finds herself in a grove in the island of Pleasure, whence she beholds the Palace of Love. There Cupid pays to her his secret and unseen visits.

**No. 155. Cupid and Psyche.**

Cupid censures Psyche for her mistrust, escapes, and her happiness is gone.

**No. 156. Cupid and Psyche.**

Psyche, in her wanderings, arrives at the temple of Juno, and implores the aid of that goddess, who, out of deference to Venus, refuses to assist her.

**No. 157. Cupid and Psyche.**

She falls into the power of Venus, who treats her with scorn, and imposes on her, as her slave, the most arduous tasks.

**No. 158. Cupid and Psyche.**

Venus bids her bring, in a crystal urn, liquid dew from a distant fountain, which, rising in a lofty hill, waters the Stygian marshes, and fills the streams of Cocytus.

**No. 159. Cupid and Psyche.**

Psyche wanders on the borders of the Styx, and despairs of accomplishing this fearful task; but an eagle presently appears, seizes the urn, and brings it back full of pure water from the terrible fountain.

Psyche, after vainly endeavouring to throw herself into a river, would have perished under the weight of her sufferings, had not Cupid, who still loved her in secret, invisibly comforted and assisted her in her toils. She finally overcomes the jealousy and hatred of Venus, becomes immortal, and is for ever united to Cupid or divine love.

**No. 160. Prometheus.**

Vulcan (addressing Strength and Force.)

"Stern powers, your harsh commands have here an end,  
Nor find resistance. My less hardy mind,  
Averse to violence, shrinks back, and dreads  
To bind a kindred God to this wild cliff,  
Expos'd to every storm : but strong constraint  
Compels me ; I must steel my soul and dare."—*Æschylus.*

**No. 161. Atossa's Dream.**

"Methought two women stood before my eyes  
Gorgeously vested, one in Persian robes  
Adorn'd, the other in the Doric garb.

The one,  
Exulting in her rich array, with pride  
Arching her stately neck, obey'd the reins;  
The other with indignant fury spurn'd  
The car, and dash'd it piecemeal, rent the reins,  
And tore the yoke asunder : down my son  
Fell from the seat, and instant at his side  
His father stands, Darius, at his fall  
Impress'd with pity."—*Æschylus, Persæ.*



No. 162. The Ghost of Darius.

"Say, then, with what new ill doth Persia groan?"—*Æschylus, Persæ.*

No. 163. Medea.

The scene which paints the struggle in Medea's breast, between her plans of revenge and her love for her children, one of the most touching and impressive ever represented on the stage.—*See Euripides, Medea.*

No. 164. Birth of Shakspeare.

No. 165. Infant Shakspeare.

No. 166. Death of Cordelia.

No. 167. Descent of Odin.

Odin, terrified by a prophecy that sudden death menaces the comeliest of his race, mounts his steed, Sleipner, and descends to Hel, to consult the Vala there in her tomb. *See Howitt.*

Three of these Cartoons, Nos. 159, 164, and 165, were selected as the illustrations of this Master in the Manchester Exhibition of the Art Treasures of the United Kingdom.

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The following works of LIVING ARTISTS are presented by the LIVERPOOL ACADEMY; and, with the specimen of his skill required from every member on the delivery of his Diploma, will furnish a complete series of the works of every Artist of any eminence connected with Liverpool.

RICHARD ANSDELL.

No. 168. Stag at Bay.

Size—7 feet high, 12 feet wide.

JOHN PHILLIP.

No. 169. The Barefooted Friar.

Size—3 feet high, 2 feet 4 wide.

W. E. DEIGHTON.

No. 170. A Stormy Day.

Size—2 feet high, 3 feet 4 wide.

E. W. COOKE.

No. 171. Breaming a Calais Lugger at Low Water.

Size—1 foot 6 high, 2 feet wide.

ALEXANDER JOHNSTON.

No. 172. First Thought of Love.

Size—2 feet high, 1 foot 7 wide.

HENRY DAWSON.

No. 173. "Pont Vane," near Chirk, Denbighshire.

Size—2 feet 6 high, 2 feet wide.

H. LE JEUNE.

No. 174. Cherubim.

Size—1 foot high, 10 inches wide.

JAMES BUCHANAN.

No. 175. Scriptural Consolation

Size—11 inches high, 1 foot 1 wide.

E. J. COBBETT.

No. 176. A Sketch.

Size—1 foot 4 high, 1 foot 8 wide.

CHARLES BARBER.

No. 177. Landscape.

Size—2 feet 10 high, 3 feet 11 wide

PHILIP WESTCOTT.

No. 178.

## DRAWINGS, ENGRAVINGS, PRINTS, &c.

THE Drawings are most of them displayed in the two mahogany cases standing in the Picture Gallery, and the other great works on Art are in the Library.

Those numbered from 179 to 231, were presented to the Royal Institution by David Pennant, Esq., whose high character as a virtuoso is alone a guarantee for their superior worth. They have, however, also been submitted to the most competent authorities in London; among whom may be named W. H. Carpenter, Esq., keeper of the Prints in the British Museum, and Professor Solomon A. Hart, R.A., and have been unhesitatingly pronounced genuine and of great value.

The arrangement is chronological, in accordance with the rest of the Catalogue; but the limited space, and the irregular dimensions of the Drawings, prevents their being placed in similar order in the cases.

From the FIRST CENTURY to the revival of Art, this collection now supplies a series of illustrations of deep interest, a missing link of great length as regards time, during which Christian art struggled into existence and was faintly shadowed forth amidst the sepulchral gloom of the Catacombs of Rome;—re-treats from the fearful persecution of those days, which still furnish touching monuments of devotion and of art, in the form of mural delineations and sculpture.

Painting, Dr. Milman observes in the closing volume of his Latin Christianity, probably received its first impulse from mediæval Christianity, whilst its perfection was simultaneous with the revival of classical literature and ancient art; and it is impossible to doubt that with its technical processes, traditional forms, and conventional representation of certain scenes in Scripture history and legends, were preserved certain *supposed likenesses* of the Saviour, and of the Apostles and Martyrs. It will be seen in the great and beautiful work of PERRET, that the paintings in the Catacombs at Rome, the Cemeteries and Chapels of the early Christians show such forms and countenances, such fixed determinate lineaments in almost unbroken descent for several centuries after the death of our Saviour, and until nearly two centuries after the conversion of Constantine. Of all Christian painting during the long period from the extinction of paganism to the rise and first dawn of Italian art in the twelfth century, the one characteristic is that its object was worship not art, its utmost aim to awaken religious emotion, to suggest religious thought, and to all ranks; and hence each scene and grouping and arrangement was consecrated by long reverence, invention was proscribed, and the artist worked in the trammels of usage, until his gradual escape in the West, where, less bound by rigid tradition, the first effort after emancipation shews itself in the miniatures and illuminations of manuscripts, more exclusively addressed to a higher and more intelligent class.

These magnificent and important works, together with an extensive series illustrative of the Art Literature of France, are supplied by the noble and generous liberality of the Emperor of the French, NAPOLEON III.—a bright example of distinguished patronage of provincial Institutions in a foreign country, of which, if general, it would be difficult to predict the wide-spread and important results. These splendid contributions may all be seen on application to the Curator by the curious student of art, but the following alone relate strictly to the subjects of this Catalogue.

### ~~~~~ CATACOMBES DE ROME.

Architecture, Peintures murales, Inscriptions, Figures et Symboles des pierres Sépulchrales, Vases gravés sur fond d'or, Lampes, Vases, Anneaux, Instruments, &c., des Cimetières des premiers Chrétiens. Par LOUIS PERRET. Ouvrage publié par ordre du Gouvernement sous les auspices de M. Le Ministre de L'Intérieur, et sous la direction d'une Commission composée de M. M. Ampère, Ingres, Merimée, Vitet. Paris, 1853.



In this great work are illustrations of every effort made both by Pagans and Christians on the walls of that remarkable subterranean City which exists below the Appian Way, and which once formed the resting-place for the dead, as well as refuge for the living.

MUSÉE DE SCULPTURE, ANTIQUE ET MODERNE,  
contenant la description historique et graphique du Louvre.

Les Bas-Reliefs, Inscriptions, Autels, Cippes, &c., du Musée du Louvre. Les Statues Antiques des Musées et Collections de l'Europe. Les Statues modernes du Louvre et des Tuileries. Une iconographie Egyptienne, Grecque, Romaine, et Française, Par Feu M. Le Cte. de Clarac, continué sur les Manuscrits de l'auteur. Par M. Alfred Maury, publié sous la direction de Victor Texier, graveur. Paris, 1853.

FIFTEENTH CENTURY.

FRA BARTOLOMEO DI SAN MARCO. 1469—1517.

This Florentine painter was a pupil of COSIMO ROSELLI, and afterwards closely studied the works of LEONARDO DA VINCI. He became the intimate friend of RAFFAELLE, whom he surpassed in some respects. His works are remarkable for their grace and freedom.

No. 179. The Head of an Ecclesiastic in red chalk.

No. 180. Study for a Male Head.

ALBERT DURER. 1471—1528.

This eminent artist, who has been styled the founder of the GERMAN SCHOOL, was a native of Nuremburg, and his paintings, drawings, and engravings, are remarkable for fertility of invention and vigorous expression.

No. 181. Pilate Washing Hands after the Condemnation. A pen-and-wash drawing of small size, but highly finished.

No. 182. An Armed Warrior, probably meant for a royal personage, from the Crown and Lion surmounting the helmet, and from the elaborate workmanship of the armour. Sketched with pen.

No. 183. Samson Slaying the Lion. An original engraving.

SIXTEENTH CENTURY.

GIACOMO DA PONTE, commonly called IL BASSANO. 1510—1592

A native of Bassano, belonging to the VENETIAN SCHOOL; he was remarkable for his vigorous paintings of animals and rustic scenes, but his figures are usually heavy, and overloaded with drapery.

No. 184. A Study. Kneeling Figure in coloured chalks.

No. 185. A Study. Group of Armed Men with Captive, probably intended for The Betrayal.

No. 186. A Study. Man sleeping. In chalk.

No. 187. A Study. A Hound. In chalk.

## GIACOMO ROBUSTI, called IL TINTORETTO. 1512—1594

This eminent painter was a native of Venice. All his pictures manifest an imagination of the brightest quality, accompanied with vast knowledge of the human figure, and of drapery, at the command of an energetic hand.

No. 188. A Study for a picture of the Entombment.

## TADDEO ZUCCARO, or ZUCCHERO. 1529—1566

This artist was a native of St. Angelo in Vado, in the Duchy of Urbino. His works evince great powers of invention, and a judicious arrangement of the subjects. He was employed by Pope Julius III. in decorating the apartments of the Vatican called Il Torrione.

No. 189. A Scene in a Smith's Shop. An admirable composition representing the interior of a smithy, with a lady and horse at the door. Though lightly washed in with sepia and outlined with a pen, it is a most vigorous sketch, probably one of the sketches in *chiaroscuro* with a pen, which were seen by Vasari in the possession of FEDERIGO ZACCARO.

No. 190. The Assumption of the Virgin. Probably a study for his well-known fresco in the church of La Trinità. In wash.

## HENRY GOLTZ, or GOLTIUS. Born 1558.

This artist was born at Mulbrecht, in the Duchy of Juliers, and he very early excelled in drawing and engraving. As a painter he also obtained some celebrity; but his works are few, as he did not paint his first picture until he had reached the age of forty-two. His drawings and engravings are highly esteemed.

No. 191. An Ecclesiastic, marked with the well-known monogram of the artist, and the date, 1603.

## INIGO JONES. 1572—1651.

This eminent architect was a native of London. When young, he produced many drawings of moderate merit, which are now very rare, and possess little interest except as souvenirs of the artist.

No. 192. Represents a Statue on a Pedestal, and a Column supporting a Horse.

No. 193. Pen and ink Sketch of a small Temple, probably intended for a garden ornament.

## ANNIBALE CARACCI. 1560—1609.

This celebrated painter was a native of Bologna, and by his wonderful talents he succeeded in restoring the ROMAN SCHOOL, which, after the death of RAPHAEL in 1520, began rapidly to decline. His works are characterized by great vigour and expression.

No. 194. A Prostrate Titan, in red chalk.

## MARTIN FREMINET. 1567—1619.

A native of Paris, who studied fifteen years in Italy, and on his return was the royal painter to Henry IV., and to his successor, Louis XIII. The ceiling of the chapel at Fontainebleau is his *chef d'œuvre*. His style is bold, elegant, and full of invention.

No. 195. The Birth of Venus. A graceful and effective composition, in sepia.

## GUIDO RENI. 1575—1642.

A native of Bologna, and generally considered second only to DOMENICHIINO amongst the disciples of the CARACCI. His female figures are remarkable for extreme delicacy and softness.

No. 196. Mother and Child; probably one of the numerous studies for his celebrated work, the "Massacre of the Innocents."

## FRANCESCO ALBANO. 1578—1666.

A native of Bologna; called by *Lanzi* the Anacreon of painting. His style is more beautiful than grand—his compositions ingenious and abundant, and his figures elegant and graceful; he was famous for his classical subjects.

No. 197. Figures of Venus, Cupid, and Pan.

## PIER ANTONIO AVANZINO, or DEL AVANZINO. About 1580.

This artist, of whom not much is known, was a disciple of FRANCESCHINI, a Bolognese of the SCHOOL OF PARMA (in its third epoch—*Lanzi*). He is said by *Lanzi* to have been deficient in imagination, and to have been rather a copyist of his master's designs than an originator.

No. 198. A Sketch for a large picture of the Enthronement of the Virgin. Attendant seraphs surround the virgin, and two full-length figures of saints stand in the foreground pointing to the Christos. The drawing is in black and red chalk, highly finished, and lined out for transfer to the canvass. It formed part of Richardson's celebrated collection.

## NICHOLAS POUSSIN. 1594—1665.

This very eminent painter was a native of Andeley in Normandy; but from about 1614 to 1640 he was a resident in Rome, and a member of the ROMAN SCHOOL of painting, which was then in its fourth epoch, according to *Lanzi*. His works are generally characterised by grandeur of conception, expressed with simplicity and solidity; but his chief excellence was in landscape painting.

No. 199. Study of a Male Head and Torso. A very masterly drawing in red chalk.

No. 200. Study of a Gladiator. Red chalk.

## GIOVANNI FRANCESCO BARBIERI, commonly called GUERCINO DA CENTO. 1590—1666.

A native of Cento in the Legation of Ferrara, and a self-taught artist, who at the age of ten years, gave indications of extraordinary talent; his finished works are remarkable for a grandeur and elevation of conception, and his figures for the fine expression of the heads.

No. 201. A Study for a Hercules. Red chalk.

## SEVENTEENTH CENTURY.

## CARLO MARATTL. 1625—1713.

This eminent painter was a native of Camurano in Ancona. He was remarkable for his particular choice of subjects; scenes from the life of the Virgin being generally chosen. His works exhibited grace and sweetness, and his draperies were especially well executed.



No. 202. Study for a large Riposo. The figures of Joseph and the Virgin are very highly finished.

No. 203. Holy Family.

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GASPARO DIZIANI. Painted about 1680.

This artist was a native of Belluno in Italy, and excelled in painting theatrical scenes, in which department of art he was employed in Germany. He was, however, considered a very pleasing painter of easel pictures. His works are rare and little known. *Lanzi* mentions two connoisseurs of Rovigo, Signori Silvestri and Casalini, who in his day possessed several of his pictures.

No. 204. Study for a large Altar-piece, or Shrine of the Virgin. The Virgin is enthroned, and there are figures of devotees and an attendant bishop.

~~~~~  
GIOVANNI DOMENICO CAMPIGLIA. 1692—1763.

A native of Lucca, chiefly celebrated for his engravings and drawings from the antique marbles, in which he was much employed by the Roman engravers, being at that time considered one of the best designers in Rome. His paintings were also much esteemed. He belonged to the FLORENTINE SCHOOL (Epoch Fifth—*Lanzi*).

No. 205. The Laocoon.

No. 206. A Gladiator.

No. 207. A Gladiator.

No. 208. A Bust from the Antique.

No. 209. A Bust from the Antique.

No. 210. A very fine Bust from the Antique.

These drawings are all executed with great delicacy and softness, in black crayon.

~~~~~  
Supposed to be by G. D. CAMPIGLIA.

No. 211. Paris holding the Apple.

No. 212. The Wrestler. Red chalk.

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EIGHTEENTH AND NINETEENTH CENTURIES.

~~~~~  
GIOVANNI BATISTA CIPRIANI. 1728—1785.

A native of Florence, but resident for the greater part of his life in London. His style was very elegant, but his paintings were not numerous; his drawings were very highly prized, and have been ranked as the happiest efforts of that art.

No. 213. A Bacchus.

No. 214. A Nymph, undraped.

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The following series, from No. 36 to No. 47, are Studies by an unknown artist; but they exhibit remarkable power, and, in the opinion of Professor Hart, are the works of an eminent Italian master. In the opinion of this competent authority, no artist of the ENGLISH SCHOOL, unless it be MULREADY, has produced drawings equal to these.

No. 215. Male Figure, sitting.

No. 216. Ixion on the Wheel, a wonderful composition.

- No. 217. Male Figure, reclining.
- No. 218. Male Figure.
- No. 219. Male Figure, standing.
- No. 220. Study for a River-god.
- No. 221. Male Figure, resting.
- No. 222. Rendering a Branch ; an extraordinary delineation of power.
- No. 223. Male Figure, meditating.
- No. 224. Male Figure.
- No. 225. Male Figure, full length.
- No. 226. Male Figure.

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 From No. 48 to No. 52 are miscellaneous Drawings by unknown artists.

- No. 227. Slightly sketched Female Figure, draped.
- No. 228. The Discobolus ; drawing from the Antique. Pencil.
- No. 229. Sketch of Female Figure, draped. Red chalk.
- No. 230. Sketch of Female Figure, draped. Red chalk.
- No. 231. Sketch of two Warriors. Partly in red chalk.

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*Coloured Water-Colour Drawings in the Ante-Room.*

- No. 232. The Cottage Door.
- No. 233. Interior of Cavalry Stable.

Both by Mr. Kerry ; and the beautiful water-colour Drawings which decorate the Museum of Applied Science are also by this artist, under whose charge are the Drawing Schools now conducted in the Gallery.

No. 234. Another of the valuable works publishing in France, supplied by the Emperor Napoleon III, and illustrative of modern Art in France at this period.

### LES EXPOSITIONS DE PARIS, SALON DE 1857.

Cinquante planches Gravées et lithographiées d'après M.M.

BAUDRY — BOAGUEREAU — G. R. BOULANGER — CH. CHAPLIN — COURBET — A. DE CURZON — D'AUBIGNY — FORTIN — FRANÇOIS — EDOUARD FRÈRE — THEODORE FRÈRE — FROMENTIN — GENDRON — GIRAUD — GLAIZE — GUILLEMIN — HAMON — HEBERT — ED. HEDOUIN — JADIN — JUGLAR — KNAUS — LANDELLE — ADOLPHE LELEUX — ARMAUD LELEUX — CHARLES MARCHAL — MARÉCHAL (DE METZ) — F. DE MERCEY — A. MILLET — J. F. MILLET — PICOU — PLASSAN — PH. ROUSSEAU — J. STEVENS — DE TOURNEMINE — H. VELTER — J. VEYRASSAT — ADOLPHE YVON.

IN THE COMMITTEE ROOM.

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PORTRAITS, BY JOHN LONSDALE,  
OF  
WILLIAM ROSCOE, ESQ.,  
AND  
THOMAS STEWART TRAILL, ESQ., M.D.

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BY  
J. GEDDES—ROME, 1830  
OF  
JOHN GIBSON, ESQ.

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BY  
C. HENDERSON,  
OF  
WILLIAM SHEPHERD, LL.D.

---

AND BY  
PHILIP WESTCOTT,  
OF  
JOSEPH BROOKS YATES, ESQ.



# CATALOGUE

OF

## CASTS IN THE SALOON.

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THIS Collection of Casts is formed principally from the

### ÆGINA, ELGIN, AND PHIGALIAN MARBLES.

The Casts from the ELGIN MARBLES were presented to the Liverpool Royal Institution by his Majesty GEORGE IV. The originals form part of the Collection made in Greece by the Earl of Elgin, in the years 1800, 1801, and 1802, purchased by Parliament in the year 1816, and now deposited in the British Museum, and consist of specimens which adorned the PARTHENON AT ATHENS.

The Casts from the ÆGINA and PHIGALIAN MARBLES were presented by J. FOSTER, Esq.

The original Marbles of the former of these Collections were discovered in the year 1811, by Messrs. Cockerell, Foster, Haller. and Linckh, at the Temple of JUPITER PANHELLENIUS, in the Island of ÆGINA, in the Saronic Gulf; and, although every endeavour was made by Messrs. Cockerell and Foster to obtain them for this country (see *the proceedings of the Committee of the House of Commons on the subject of the purchase of the Elgin Marbles*), they were ultimately purchased by the Prince Royal of Bavaria, and are now in the Gallery at Munich.

The discovery of the originals of the latter Collection was made by the same party in the year 1812, at the Temple of APOLLO EPICURIUS, situate on MOUNT COTYLUS, near PHIGALIA, in ARCADIA, and were fortunately purchased by the Government of this country, and now form a part of the Collection in the British Museum.

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The *numerical arrangement* of the Casts is made with the intention of showing the progress of the ART OF SCULPTURE *from the early to the more refined periods.*

## PEDIMENT, No. I.

Contains such of the Statues of the *ÆGINA* Collection as were situated on the *west* pediment of the Temple, and are placed precisely in the same manner they originally stood in the tympanum there: this was fully ascertained by the height being found from admeasurement to admit the centre figure of Minerva, and the remaining figures to correspond with the angles of the tympanum under which they were discovered.

## PEDIMENT, No. II.

Contains five of the Figures which adorned the tympanum of the *east* pediment, and were all that were discovered belonging to that part of the temple; although there is no doubt but that the east pediment was as fully, if not more, occupied with sculpture than the west; and judging from the specimens remaining, was evidently of a higher degree of merit.

Much has been said on the subject of these statutes, but nothing definite has yet been established.—(See *Mr. Cockerell on the Ægina Marbles, in the 12th and 14th Nos. of the Journal of Science and Art.*) They are, however, valuable on account of their date, being the only complete example of the SCHOOL OF *ÆGINA*, whose early progress in art is much spoken of by Pliny, Pausanias, &c., and the productions of which were distributed throughout Greece, and paved the way for the success and fame of the Arts in the time of Pericles.

*The Engravings from Mr. Cockerell's "Additional Remarks," in the above-named journal, show the situation of these sculptures in the temple at Ægina.*

## PEDESTAL, No. III.

Contains the Casts, from the Elgin Collection, of the principal Figures which adorned the tympana of the east and west pediments of the PARTHENON or TEMPLE OF MINERVA AT ATHENS, and were thrown down by the bursting of a bomb at the siege of Athens, by the Venetians, in the year 1687. "Fortunately, before this disastrous event a French artist, named Carey, had visited Athens, and copied all the sculpture then remaining, in 1674. His drawings are preserved in Paris, and are the only records of the portions that perished afterwards."—*G. S.*

## FIGURES, Nos. 1 &amp; 2.

A Group meant to represent the Car of Hyperion, the God of Day, rising from the Sea, which was placed at one of the extreme angles of the east pediment. The heads of the Horses are full of animation, and display the great anatomical skill of the Artist.

## FIGURE, No. 3.

A Statue intended to personify the River ILISSUS which runs under the Hymettus, on the south side of the plain of Athens. It was situated in the

*west* pediment of the PARTHENON. In point of merit it ranks quite as high as the Theseus; and the front of this Statue, like the back of the Theseus, is considered a masterpiece of anatomical skill.—(See the *Evidence before the Committee of the House of Commons*.)

ILISSUS.—“This is the popular designation; but recent and more careful investigation decides this statue to represent the CEPHISSUS, another river which watered the ancient city. The general subject of the *eastern* pediment was the birth of Minerva. The scene therefore represented Olympus, or heaven, and was bounded at each end by Day and Night, (see Nos. 1, 2, and 8.) The *western* pediment represented the contest between Minerva and Neptune concerning possession of the country—*Pausanias*, Book i. ch. 24;—The scene therefore represents the country of Attica, bounded by the rivers which actually border the district—namely, the Cephissus on the one side, and the Ilissus (to which is united a celebrated tributary stream, the Callirhoe, and here personified as a delicate female) on the other.—See a *Learned Essay by Watkiss Lloyd*, in the *Classical Museum*, Part xviii.; and a *Lecture delivered by Mr. Ch. Newton*, at the *Collegiate Institution, Liverpool*, April 16, 1851.”—*G. S.*

#### FIGURE, No. 4.

A Group, supposed to represent Ceres and Proserpine, was situated in the *east* pediment of the temple. As in the group of the Fates, the skill shown in the arrangement of the drapery is very great.

#### FIGURE, No. 5.

Is the back of the Torso of Neptune, which stood nearly in the centre of the *west* pediment, and displays equal knowledge of anatomy with the other naked figures.—“See *Haydon's Lectures*, vol. i. p. 179.”—*G. S.*

#### FIGURE, No. 6.

This group was placed at the corresponding position of the *east* pediment to that of Ceres and Proserpine, and is supposed to represent the Fates. The entire group consists of three Figures, one of which is wanting to this collection. The folds of the drapery, though numerous and minute, are beautifully detailed.

#### FIGURE, No. 7.

Is the cast of the Figure of Theseus, and belonging to the *east* pediment of the temple. For the merits of this celebrated statue, see the *evidences of Sir T. Lawrence, B. West, Chantrey, Westmacott, and others, before the Committee of the House of Commons, on the subject of the Elgin Marbles*. The back of this figure is considered wonderfully grand, and not surpassed by any specimen of sculpture now extant.



## FIGURE, No. 8.

A fine specimen supposed to belong to the Car of Night, and was situated at the opposite angle to the group of Hyperion, in the *east* pediment, and by all connoisseurs and artists is considered a matchless work of Art.

## PEDESTAL, No. IV.

This beautiful figure of Cupid did not belong to the Parthenon, although it was discovered by Lord Elgin on the Acropolis of Athens, nor is it yet known to what situation or building it originally did belong. "Better known as Icarus."—*G. S.*

## METOPES. No. V.

The nearest end and the left hand side of the wall contain casts from the *Elgin* Collection of several of the *Metopes* (the division between the triglyphs in the exterior frieze of the temple), and represent groups from the combat between the Lapithæ and Centaurs at the marriage of Pirithous.

## BAS-RELIEFS, No. VI.

The centre range, which continues nearly round the room, consists of casts from the same collection, of the *Panathenaic Procession*, or procession of all the Athenians, which took place in honour of Minerva every fifth year at Athens. The frieze, of which this is only part, extended round the whole temple, and formed an uninterrupted range at the same height as that of the Pronaos. "The sitting figures are the presiding divinities; those standing between them are the priest and priestess receiving the sacred offerings, especially the peplos, or veil, which was the principal object of the procession. The other figures consist of heralds, old men, virgins, and cavalcade."—*G. S.*

## BAS-RELIEFS, Nos. VII. &amp; VIII.

Arranged above and below the Panathenaic Procession, consist of the casts of the *Phigaleian* frieze, which occupied the whole of the frieze round the four sides of the interior of the walls of the cella of the TEMPLE OF APOLLO EPICURIUS, ON MOUNT COTYLIUS, NEAR PHIGALEIA, IN ARCADIA. They were supported by semi-Ionic columns, projecting from the walls, and were about twenty-three feet from the floor; and what adds materially to their value is, the whole subject being preserved, and the knowledge of the precise time when it was executed.

Pausanias, who speaks of this temple as one of the most beautiful in Greece, says, that it was built by Ictinus, the same architect who erected the Parthenon at Athens. It must, therefore, have been erected in the time of Pericles, consequently when the arts in Greece were at the highest perfection. The whole frieze represents two subjects: the battle between the Centaurs and Lapithæ, and the contest between the Greeks and Amazons.

The first subject is comprised in the slabs above the procession, and the latter is comprised in those under it.

The story of the Centaurs is too well known to require any particular account of their origin: it is only therefore necessary briefly to add, that the Centaurs were invited to the nuptials of Pirithous, King of the Lapithæ, and that during the marriage feast, Eurythion, the chief of the Centaurs, becoming intoxicated, offered violence to the person of the bride Hippodamia. This act was resented by Theseus, the friend of Pirithous, who threw a vessel of wine at the offending Centaur, and brought him lifeless to the ground. A general engagement then ensued, and which is the subject of the first part of the frieze.

The Amazons were a warlike race of females, originally inhabitants of Sarmatia; afterwards spread themselves over Asia, and finally settled and built many cities in Greece.—(Vide *Strabo, Dio. Sicul., Paus., &c. &c.*) The battles of the Amazons were favourite subjects with the Greeks; and, like those of the Centaurs, were very frequently represented by them in sculpture. The subject chosen for the second part of this frieze is the battle between the Amazons and Athenians, as may be inferred from a variety of circumstances, particularly the similarity in the form of the shields and the costume of the male warriors to those of the Parthenon. The Amazons were famous for their skill in managing horses, and are here sometimes represented fighting on horseback.

#### BAS-RELIEFS, No IX.

At the nearest end of the Saloon are four bas-reliefs of that subject, said to be from the tomb of Theseus.

#### PEDESTAL, No. X.

GLADIATOR.

#### PEDESTAL, No. XI.

APOLLO DI BELVEDERE.

"The original statue is now at Rome, and was found among the ruins of Antium."—*G. S.*

#### PEDESTAL, No. XII.

DIANA.

"The original statue is now at Paris, and known as La Diane à la Biche."—*G. S.*

#### PEDESTAL, No. XIII.

VENUS DE MEDICIS.

"The original statue is at Florence, and is supposed to be a copy of the famous statue by Praxiteles at Cnidos."—*G. S.*

## PEDESTAL, No. XIV.

## THE LAOCOON.

"The original of this group was discovered near the ruins of the Baths of Titus in 1506, and is still in Rome. Pliny, in his *Natural History*, B. xxxvi., describes it as existing in the palace of Titus, the joint production of three Rhodian sculptors, and a work of surpassing excellence."—*G. S.*

## PEDESTAL, No. XV.

A Cast from the head of one of the Bronze Horses, now at St. Mark's Church, at Venice.

## PEDESTAL, No. XVI.

A Cast from an ancient Etruscan bas-relief, in the possession of the late Charles Blundell, Esq., of Ince.

## PEDESTAL, No. XVII.

A Mask from the Olympian Jupiter.

## PEDESTAL, No. XVIII.

A model of the Parthenon at Athens.

## PEDESTAL, No. XIX.

An engraving of the Laocoon, by *Agostino Veneziano*, showing the state of that group when it was discovered, and previous to its having been restored.

"The great Michel Angelo and Sangallo were both present at its first discovery; and the fact is recorded on the tomb of the landowner, Felice de' Fredis in the Araceli church, at Rome."—*G. S.*

Various Casts, intended for the use of the Students.

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A highly important work on Sculpture has just been presented by his Imperial Highness, Napoleon III. See page 74.



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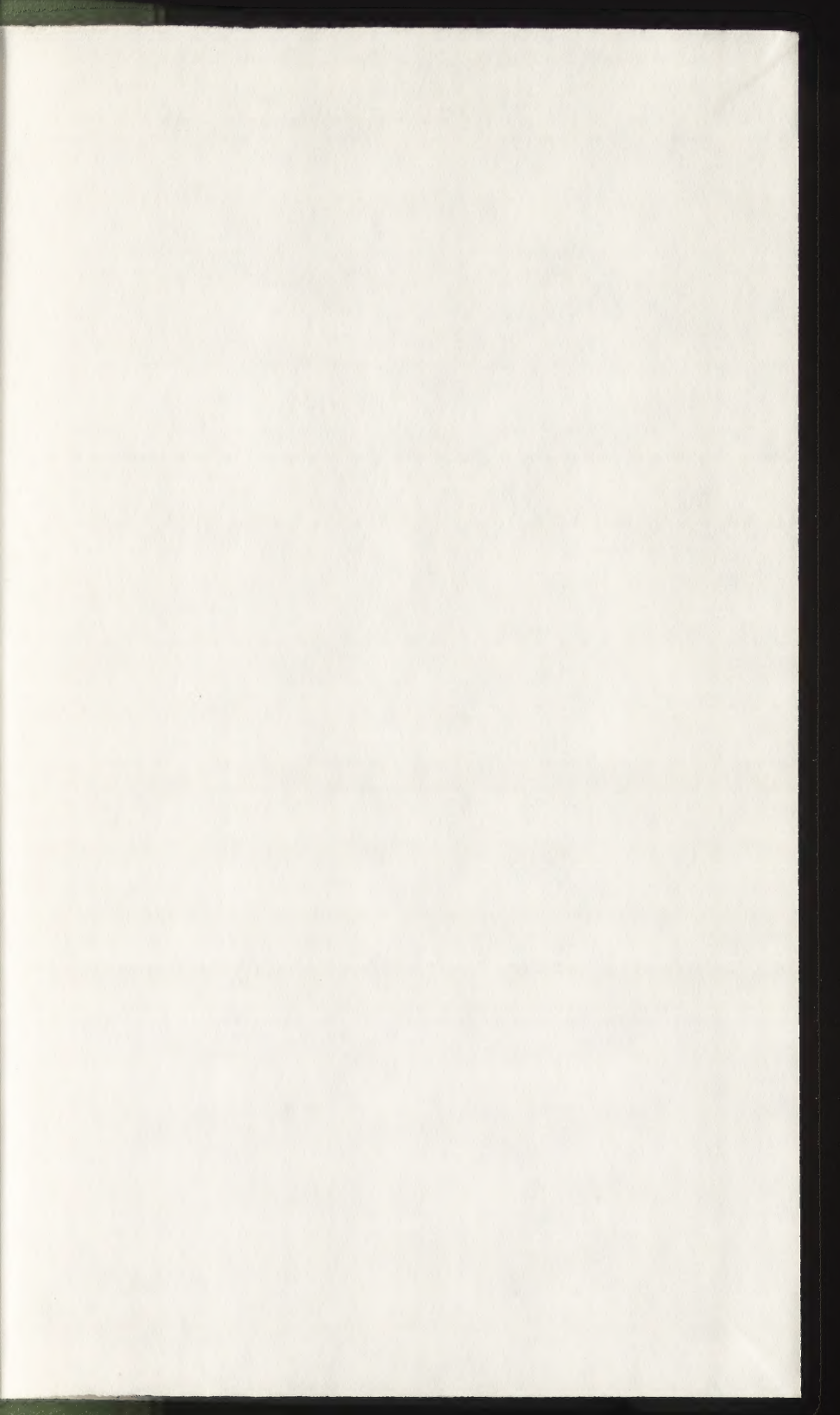
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